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ALHAMBRA  
COURT  
IN THE  
CRYSTAL PALACE



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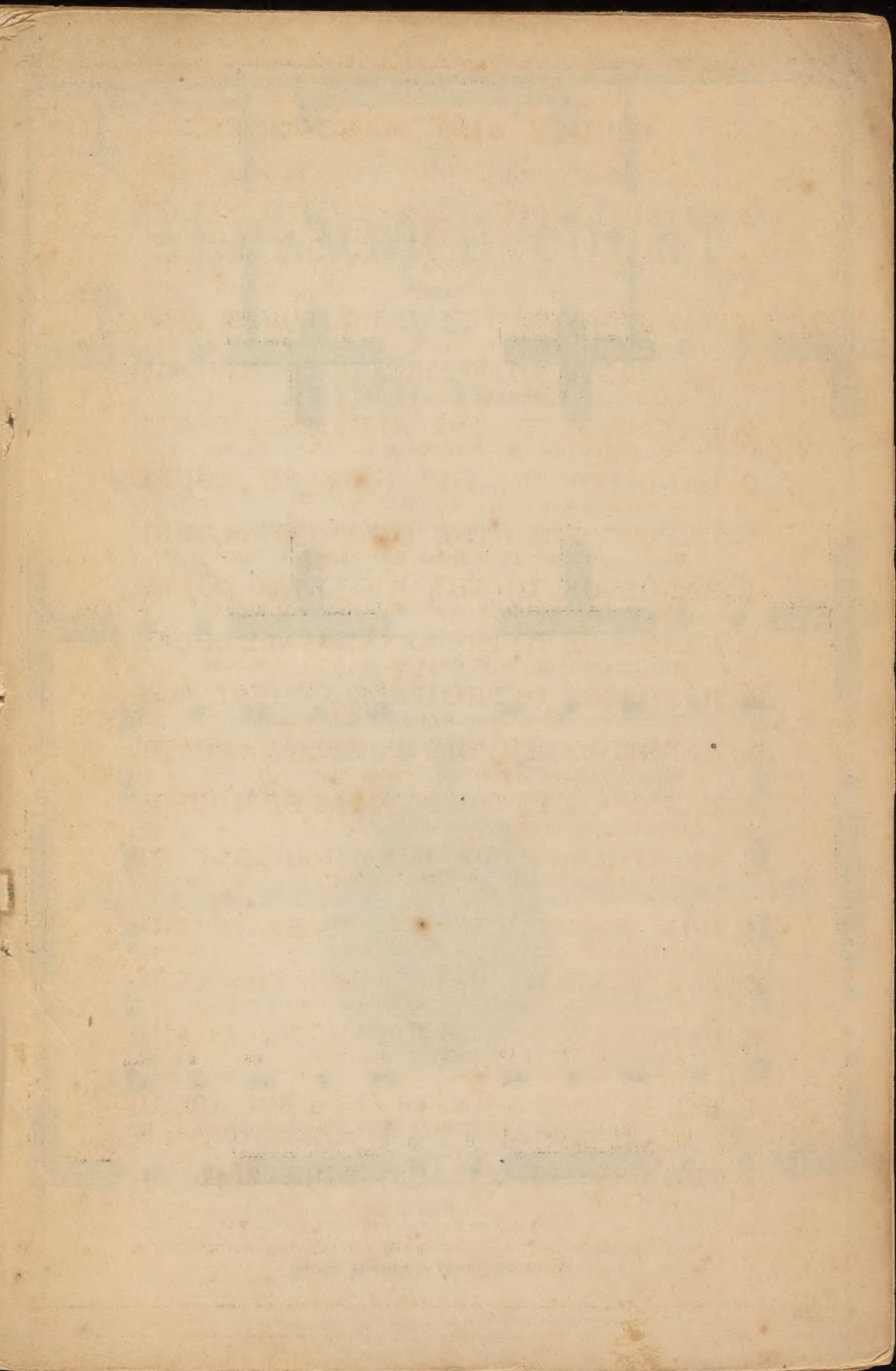
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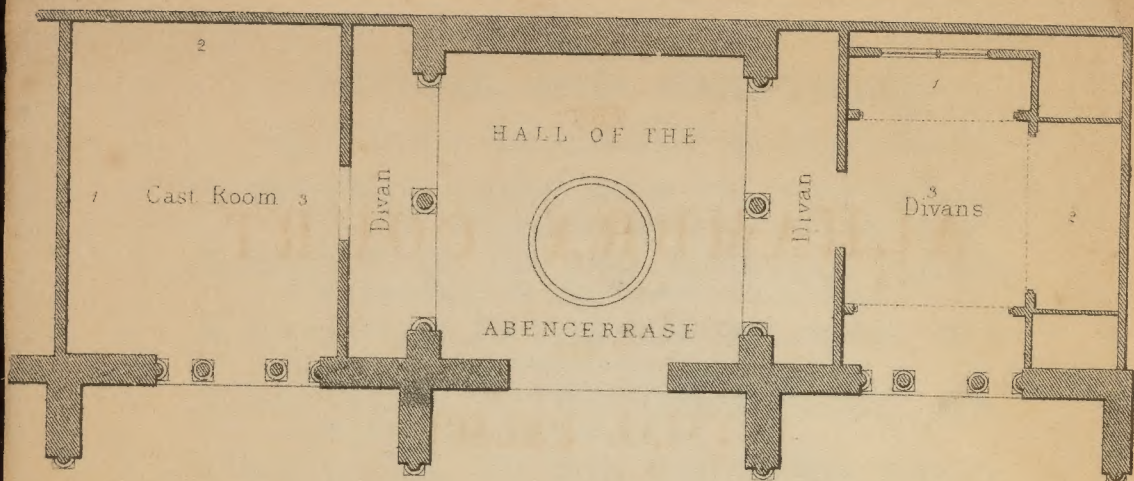
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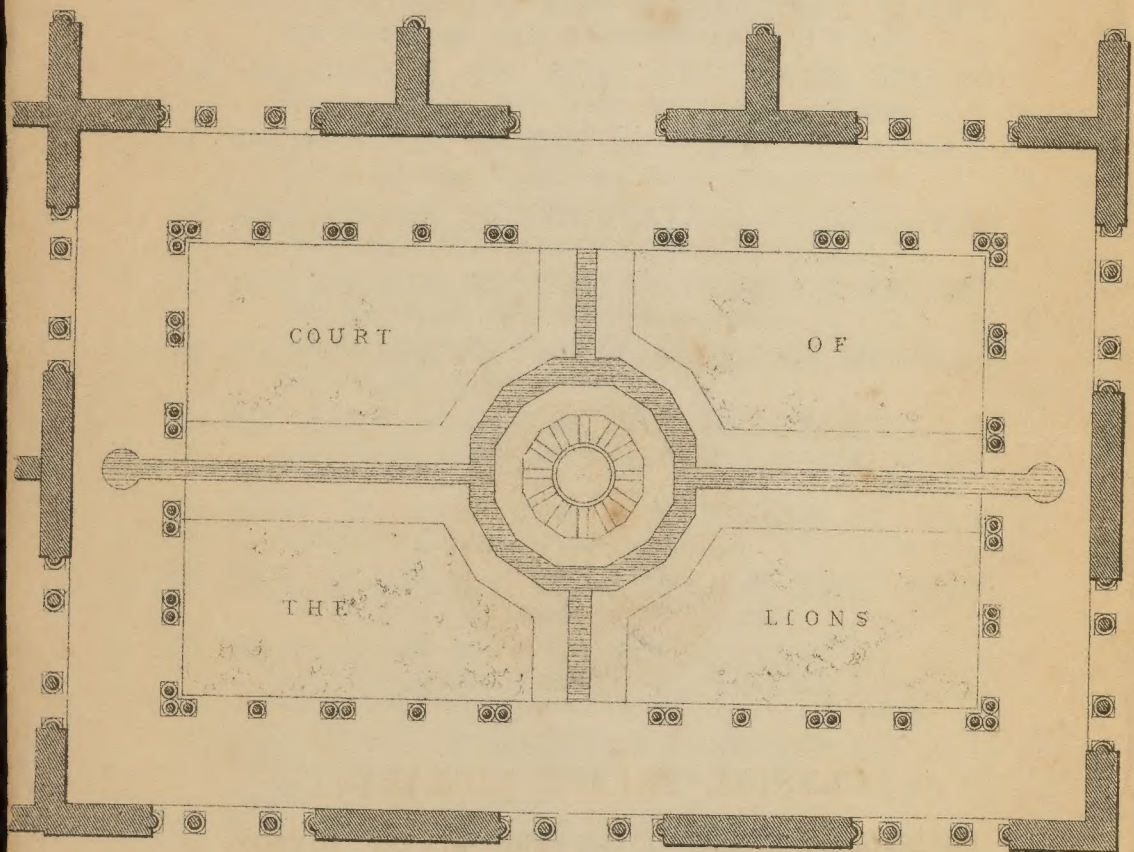








# HALL OF JUSTICE



## THE ALHAMBRA



THE  
ALHAMBRA COURT

IN THE  
CRYSTAL PALACE.



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AND  
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1854.



THE  
ALLIANCE COURT

CRYSTAL PALACE

BY GORE JONES



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## NOTICE.

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THE authorities which have served in this reproduction of a portion of the "Alhambra" are, the plates of my published work, and a collection of plaster casts and impressions on unsized paper, (which were taken by me in the spring of 1837,) of every ornament of importance throughout the palace of the "Alhambra," the low relief of the ornaments rendering them peculiarly susceptible of this process. From these casts and paper impressions, full-sized drawings have been made with great fidelity, by my pupils, Albert Warren and Charles Aubert, and the ornaments carved, moulded, cast, and fixed by Mr. Henry A. Smith and his two sons, assisted by a very intelligent body of English workmen. It is impossible to praise too highly the zeal and intelligence of Mr. Smith; by an endless variety of expedients for economising labour, he has succeeded in clothing with ornament the "Alhambra Court" in an incredibly short space of time. The painting has been admirably done by Mr. James Sheate, with English assistants. The constructive features, and the general setting out of the work, have been confided to the scrupulous care of Mr. George L. Purchase, to whom, and to all engaged in this interesting corner of my Department, I hereby tender my acknowledgments and thanks.

OWEN JONES.

CRYSTAL PALACE,  
*June, 1854.*



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## INTRODUCTION.\*

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ON the walls of the Hall of the Two Sisters in the Alhambra are the following verses, forming part of a poem in honour of its builder, the Imán Ibn Nasr.

“Look attentively at my elegance, thou wilt reap the benefit of a commentary on decoration.

For, by Allah! the elegant buildings by which I am surrounded surpass all other buildings in the propitious omen attending their foundation.

Apartments are there enfolding so many wonders, that the eyes of the spectator remain for ever fixed upon them; provided he be gifted with a mind to estimate them.

How many delightful prospects—how many objects in the contemplation of which a highly gifted mind finds the gratification of its utmost wishes.

Markets they are where those provided with money are paid in beauty, and where the judge of elegance is perpetually sitting to pronounce sentence.

This is a palace of transparent crystal; those who look at it imagine it to be a boundless ocean.

Indeed we never saw a palace more lofty than this in its exterior, or more brilliantly decorated in its interior, or having more extensive apartments.

\* The substance of this Introduction, and the principles advocated throughout, have formed the subject of various Lectures delivered by the Author.



And yet I am not alone to be wondered at, for I overlook in astonishment a garden, the like of which no human eyes ever saw."

It would be difficult to find a more appropriate introduction to a visit to the Crystal Palace at Sydenham, than these eloquent words of an Arabian poet of the thirteenth century in honour of a building which appears to have been the glory of his age, as the Crystal Palace may become of our own.

Like the Moorish palace, it contains many wonders which require but the attentive examination of minds willing to "estimate them," in order that the benefits of many "commentaries may be reaped." All those who have been engaged in perfecting this glorious enterprise have daily learned more than they could attempt to teach.

At the Great Exhibition of 1851, of which this is the worthy offspring, it was the especial honour of this country to collect together, for the instruction of the present age, and the benefit and progress of the future, a treasury of knowledge from which each, in his own sphere—the mechanic, the manufacturer, the merchant, the philosopher, and the artist—had much to acquire, much to receive in exchange for the little he was himself able to contribute. Under one roof were gathered collections which the life of one man would have been insufficient to discover and to visit.

Of the many advantages which resulted from this gathering, the greatest was that which taught us wherein we are deficient; and it is now freely acknowledged that the Great Exhibition showed us to be far behind other nations in the Practice of the Arts.

When the Exhibition building disappeared from the long cherished spot, the Government like an unnatural parent abandoning it to the more considerate stranger, it fortunately



fell into the hands of men animated by the most noble desire of rendering it subservient to the education of all classes, whilst providing also for their innocent recreation. The defects, which the Exhibition of 1851 proved to exist, may be remedied through the resources provided by the Exhibition of 1854.

When the British public shall have had time to study and profit by the marvellous art-collections here gathered under one roof, with the history of the civilisation of the world before them, with an opportunity of examining side by side portions of buildings of every age, they will more fully recognise the good and the evil which pervade each form of art; they will more readily be convinced of the folly of attempting to adapt to new wants styles of architecture which have ever been the expression of the wants, faculties, and sentiments of the age in which they were produced, instead of seeking in every style for those general principles which survive from generation to generation to become stepping-stones for future progress. They will more clearly discern the absolute necessity of rejecting that which is local or temporary, holding fast only to that which is eternal. They will anxiously look around them for an art more in harmony with the wants, sentiments, and faculties of their own time.

The several styles of architecture have uniformly been the result of the religion, habits, and modes of thought of the nations which produced them, and may be said to be the material expression of their wants, faculties, and sentiments, under the influence of climate and of materials at command. They have each undergone a process of gradual decline in proportion to the changes which each nation has been subjected to in the course of ages.

As in the colours of nature we have the primary colours, and



the secondary and tertiary colours of every variety of tone and shade arising from the admixture of their primaries, so in architecture we shall find several well marked primary styles, which become more or less broken in hue or removed from the primary source as the local influences affected them, or as successive changes took place in the institutions of the countries which gave them birth.

Thus in Egypt, under the Pharaohs, we have a well marked primary style, which by admixture with Greek elements became secondary under the Ptolemies, and tertiary and still further reduced under the Romans.

We find in Greece another well marked primary style, which, transplanted to Rome, even with the additional elements added by the Romans, never reached beyond a secondary, but withered and died; transplanted to Byzantium, from its ashes sprang on the one hand, by slow progression, Gothic architecture, and on the other the Arabian, each in its turn to give birth to its secondaries and tertiaries.

Thus we have the Gothic of France, of Germany, of Italy, of Spain, of England, each bearing relation to a primary, but modified in hue to a secondary by the surrounding local influences.

Arabian art had equally its several phases in Egypt, in Turkey, in Spain, in India.

The revived classical style had in Italy its local developments, in Venice, in Lombardy, in Florence, Bologna, and Rome, as it had also in Spain, in France, and England.

Each of these styles, whether primary, secondary, or tertiary, was constantly in a state of progression—was never stationary for a day; every building of importance, which required time for its construction, exhibits in its complete state the various phases which art underwent during its



progress. This is as true of the temples of the Pharaohs as of the Gothic cathedrals, the Parthenon, and the Alhambra.\*

Each primary style arose with the civilisation which created it, and was more especially the result of its religious institutions.

Religion was the teacher, the priest, the artist. The splendid works of Egypt show how wonderfully architecture is there the expression of a symbolical mythology. Vast, stupendous, mighty as the system on which it was founded. The most simple ornaments which decorate every corner of these magnificent structures, and which to a careless observer would appear only placed there to please the eye, are found on a more attentive examination to contain historical facts, dates, or religious injunctions to the faithful. The walls are covered internally and externally with bassi-relievi richly coloured, relating to the supposed genealogy and history of their divinities, or representing their religious ceremonies, their offerings and instruments of worship.

On the more public portions of these temples we may still read the complete history of their kings, and the most remarkable events of their flourishing times; whilst on their tombs are found delineated a complete record of the arts, science, and commerce, known and practised by this most remarkable people. In fact, never has any style of architecture appeared so fully capable of handing down to posterity a complete chronicle of the manners, customs, knowledge, and feelings of a people.

\* How manifestly absurd, then, is the present practice of regarding all these various styles, thus constantly shifting, as so many quarries from which we may gather stones to erect the buildings of the present day! How vain and foolish the attempt to make the art which faithfully represented the wants, the faculties, and the feelings of one people, represent those of another people under totally different conditions.



But if the Egyptians were thus, while in the zenith of their power, they were far otherwise when, from a conquering, they became a conquered people.

The religion of Egypt, under the Ptolemies, lost the power which it held under the Pharaohs; and although the conquerors, to ingratiate themselves with the people, undertook great works in re-building and restoring the temples, the hands that performed the labour have revealed the want of that union in faith which had before enabled them to execute with art such gigantic undertakings.

Under the Romans, Egyptian architecture became a mere mechanical art; their temples were larger, the stones more nicely fitted, but their painting and sculpture almost excite disgust.

The traveller in Egypt is struck with the entire absence of any remains of private dwellings: and it may be taken as a proof of the action of religion upon this great people, that, whilst their faith enabled them to raise such splendid piles, on a scale so immense that the mind of man at the present day is unable to cope with the conceptions of these giants of imagination, and whilst materials of enormous bulk and of most indestructible nature were sought from afar, in order to adorn the temples of their gods or the palaces of their kings, their own dwellings must have been made of materials so perishable, that the successive inundations of the Nile have carried away every trace of them and mingled them with the soil.

In their tombs only, arising from their religious preservation of the dead, do we find an instance where the claims of the individual assert consideration corresponding to that of the state; and it was undoubtedly by means of the whole power, art, and wealth of the community, thus concentrated on one



point, that they were enabled to erect monuments in such numbers that any one of them would defy a European potentate, much more a Constitutional Government, to execute.

In Greece, with a new civilisation, arose a new primary style, although some of its characteristic features were borrowed from Egypt, as was also their religion, which, in Egypt at first spiritual and mystic, became in Greece purely material.

The Egyptians in the beginning worshipped all nature—the air, the stars, the sun, the moon,—the Creator and His creations: these they represented by certain forms of men and animals; but long ere their religion had passed to the Greeks, they had abandoned the adoration of the thing signified for the grosser idolatry of the objects themselves, so that, losing sight of the original allegories, they were led to invest their divinities with the supposed attributes of the heavenly bodies.

Hence the religion of the Greeks as derived from the Egyptians was purely material, and impressed a material character on their architecture.

Beauty, the most refined, was the object of Greek art, but addressed more exclusively to the intellect and the senses; we find here no such symbolism as in Egypt. The Greeks were feelingly alive to all the bounteous gifts of Nature, and embodied them in their art; conceiving God in the image of man, they made men like gods.

Greek art under the Romans became still more material, and lost the refinement which had redeemed it with the Greeks. Having attained an almost boundless power over the earth, the Romans set themselves up as gods, and neglected the traditional deities of their forefathers. The real religion of the Romans, or bond of union which kept all men moving sympathetically round one centre, was glory, conquest, luxury; hence the monuments which the Romans have handed down to us as the



true chronicles of their times, are the Coliseum, the Baths, Theatres, and Triumphal Arches ;—these only can lay claim to any originality of invention.

On the ruins of Paganism rose the Christian religion, producing by slow degrees another primary,—Christian art, which, like all other arts, has had its hour of faith, its day of joy and intoxication, its time of lingering disease and death.

Taken at its acme, when science and art, religion and love, ministered to it under the influence of faith, no style has been more beautiful, none more glorious ; yet it had worn itself out through feebleness and indifference when the Reformation came and destroyed it altogether.

Then Christian churches failed to represent Christian thoughts ; heathen temples externally, they were internally theatres ; inappropriate emblems from Pagan altars decorated the temple of the one God.

All attempts to revive Christian or rather Catholic architecture have failed, and ever will fail, to awaken universal sympathy. Many of the works now being erected in this style will not be finished ere the fashion which has called them into existence shall have passed away. However beautiful they may be as copies of a bygone style, they can only illustrate the nation's material greatness and vast mechanical resources, but will reflect to posterity merely the favourite affectation of the day.

The Protestant religion has other feelings, other wants, which Catholic art cannot supply.

The nave and aisles of a Gothic church become absurd when filled with pews for Protestant worship, where all are required to see and hear. The columns of the nave which impede sight and sound, the aisles for processions which no longer exist, rood screens, and deep chancels for the



concealment of mysteries, now no longer such,—are all so many useless reproductions which must be thrown aside.

Were the true wants and sentiments of the Protestant faith studied by the architect, it cannot be doubted that, after time and many failures, a religious architecture would again arise which should faithfully represent them. This is rendered difficult, if not impossible, by the want of unity in the Protestant faith itself; there are almost as many sects and divisions as there are individual followers of Christ; each man, feeling his religion in a different way, will express it differently; till this is otherwise it is useless to expect that architecture can do more than represent, as it does most fully, the disordered state of man's faith.

But if the Reformation has destroyed religious architecture, and separated the chain which held society together, there has arisen a religion more powerful, whose works equal, nay surpass, all that the Egyptians, Greeks, or Romans ever conceived.

Mammon is the God, Industry and Commerce are the High Priests.

Devoid of poetry, of feeling, of faith, we have abandoned Art for her sterner sister Science. And as amongst the Egyptians, the Greeks, the Catholics and the Moors, historians may still trace the chronicles of their times written in striking characters on their temples, as that of the Romans in the works of an overgrown luxury and thirst for conquest; so, when this age shall have passed away, will the works which have resulted from the union of Science, Commerce, and Industry to the utter exclusion of Art, be handed down to posterity to assign our rank in the scale of departed nations.

If the great industrial movement which of late years has



centered so much of power and interest in Railways and other great national works had allied itself with Art, it would have aided our architectonic development; but, unfortunately, the industrial movement arrived before the artistic world was prepared to acknowledge it. It may have effected some partial good in showing more prominently the disordered state of artistic minds. It has also awakened in the public a desire for higher results.

Instead of suspension bridges alternately Egyptian or Gothic; instead of railways covered with architectural productions of every variety of style, from Doric termini to Moorish tunnels; the new materials used, the new wants to be supplied, might and ought to have suggested forms more in harmony with the end in view.

The religion of Mohammed, which spread over the East with such meteor-like rapidity, produced with equal speed an art in unison with its poetic and imaginative doctrines—an art the offspring of the Koran, as Gothic art of the Bible.

The mosques of Cairo and India, the palaces of Spain, show everywhere the calm, voluptuous translation of the Koran's doctrines. Forbidden by their creed to represent the human form, the Mohammedans were led to adorn their temples in a style peculiar to themselves. Inscriptions from the Koran, expressing faith while adding beauty, were interwoven with geometrical ornaments and flowers not drawn directly from nature, but translated through the loom; for it would seem that the Arabs, in changing their wandering for a settled life—supplanting the tent by a form more solid—had transferred the luxurious shawls and hangings of their former dwelling to the new, changing the tent-pole for a marble column, and the silken tissue for gilded plaster.

The Mohammedans are the only race, except the Chinese,



who still practise the art which grew up with their civilisation ; and although that art evidently suffers when brought in contact with European influences, as in Turkey and parts of India, they are still as faithful to the art as to the religion, habits, and modes of thought which inspired it. The many beautiful works displayed in the Exhibition of 1851, showed that the unvarying principles which they have held for a thousand years are still powerful amongst them.

We need not refer to any of the other styles of art which have existed ; they have all, with more or less of faith, been inspired by spiritual or political ties.

The domestic architecture of the Gothic period, the monastic buildings once so numerous, baronial architecture, &c., all owed their peculiar expression to some real want, which they faithfully supplied : all show the utter impossibility of consistent reproduction.

Cloisters without monks, embattled towers without an enemy, are exhibitions of equal folly.

And if it be folly to reproduce these extinct styles in buildings, how much more so must it be to reproduce in detail the decorative arts which resulted from them ?

How can Greek porticoes,—nondescript internal putty decorations,—Louis Quatorze furniture,—cinque cento ornaments,—floral papers and floral carpets, be made to harmonise in a London mansion of the nineteenth century ?

The decorative arts are of one family, and must go hand in hand with their parent architecture : the effort to raise the one will help the other.

In all ages but our own, the same ornaments, the same system of colouring which prevailed in buildings, pervaded all other works, even to the humblest utensils. The ornaments on a mummy case are analogous to those of an



Egyptian temple; the painted vases of the Greeks are but the reflex of the paintings of their temples; the beautiful cushions and slippers of Morocco at the present day are adorned with the same ornaments, having the same colours, as are found on the walls of the Alhambra.

It is far different with ourselves. We have no principles, no unity; the architect, the upholsterer, the paper stainer, the weaver, the calico printer, and the potter, run each his independent course; each struggles fruitlessly,—each produces in art novelty without beauty, or beauty without intelligence.

The Architect, the natural head and chief of all who minister to the comforts and adornments of our homes, has abdicated his high office; he has been content to form the skeleton it should have been his task to clothe; and has relinquished to inferior and unguided hands the delicate modelling of the tissues, and the varied colouring of the surface. Who can wonder at the discordance and incongruity of the result?

The art-collections of the Crystal Palace, addressing themselves directly to the eye, but inducing at the same time study and reflection, may help to dispel the main cause of this low state of the Arts: viz., the ignorance of the public.

In art, every man believes himself to be *intuitively* a judge; no man would think of snatching a violin from the hands of a musician, on the ground that he could play *intuitively* as well as the musician by much study and practice. No man, at least no wise one, attempts to be his own lawyer, or prescribes for his own disorders, or pretends to such a knowledge of pharmacy that in sending to an apothecary for his medicine he tells him how to compound it,—if he did, the chances are he would be poisoned.

But men do every day, and every hour of the day, place their *intuitive* knowledge on questions of art in opposition



to the opinions of those who have made them their especial study.

This can never be prevented, nor is its prevention desirable. Art is the patrimony of all, but it is the more necessary that it should be regulated. Without a public and patrons to judge, art and artists could not exist, as there would be no aim for their creations. We may fairly ask, however, that the public and patrons shall judge wisely; and we further insist, that no improvement can take place in the art of the present generation until all classes, artists, manufacturers, and the public, are better educated in art, and the existence of general principles is more fully recognised.

Were we to inquire of the artists who design many of those melancholy productions which we see around us every day, what has directed their choice of this or that particular form, they would undoubtedly tell us that it was the only design that *manufacturers would purchase*, and that they had only done as they were bid. Were we to inquire of the manufacturers why they had engaged such a vast amount of capital, skill, and labour in the production of such tasteless articles, they would undoubtedly tell us that they were *the only articles they could sell*, and that it would be useless for them to attempt the production of articles in better taste, for they would infallibly remain unsold upon their shelves. Were we to inquire, again, of the public how it came to pass that they purchased such vile productions and admitted them to their homes, to enfeeble their own tastes, and effectually destroy that of their children, they would infallibly reply that *they had looked everywhere for better things, but could not find them*.

So the vicious circle is complete: one and all shift the blame on each other, and one and all equally deserve it. The fault, however, lies more heavily on the public, who, ignorant



themselves, are unable to discover the ignorance of others : till this is otherwise, it is impossible that any improvement can take place. The ignorance and caprice of clients are amongst the many causes of the degraded state of architecture in our time ; and it is equally the case with the other decorative arts.

Let us trust that now the attention of the public is awakened, the necessity for education will be felt by all. It is difficult to conceive minds indifferent to the cultivation of faculties implanted in them for the appreciation of the many beauties of form and colour which pervade nature, and of which architecture and the decorative arts should be the humble ministers ; these faculties should be fostered and developed in every child from the earliest period. It is as necessary for the happiness of man to develop the innate poetry of his nature by the cultivation of the eye, as to develop his intellect by acquiring the power of reading and writing.

So little, however, is this acknowledged, that in the schools where the children even of the noblest in the land are educated, drawing is taught most imperfectly, if at all ; while from the universities it is banished altogether. We not only think that this should be changed, but that the education of no person should be considered complete without a knowledge of drawing.

The power of seeing with the mind as well as with the eye is acquired only by long practice, and by the habit of fixing in the mind that which passes rapidly before the sight. It cannot be perfectly obtained without the practice of delineating form.

There are, doubtless, many bright examples to the contrary ; but as a general rule, how very few of the public, or even of manufacturers at the head of large establishments connected



with art, have any knowledge of drawing, or are able with their own hands to indicate the form of an article they would desire to purchase or to have made.

There are many highly gifted individuals who, without any knowledge of music, sing truly, and enjoy the music of others; yet their natural instinct never, but in exceptional cases, carries them beyond the appreciation of melody: the complicated harmonies of the musician escape them altogether. So with form: many who know not how to draw, yet by natural instinct, and repeated observation, may and do acquire a power of estimating form, and become what is called in society, "persons of good taste." But, as in the case of music, they possess this power only in a relative degree. They will never see a tree like a landscape painter, who knows the character of every leaf and the form of every branch, but will receive only a general impression on the brain. So they will never see a building like an architect, who, in a single glance, takes in not only the general effect of the whole, but the peculiar character and expression of every moulding, and of the minutest detail.

Now we are not contending that every man should draw as well as the landscape-painter and the architect, but that he should at least possess sufficient knowledge to see *correctly*, and to distinguish *good from evil*.

When the public and patrons are ignorant, they maintain ignorant and indolent artists to pander to their tastes, and to satisfy their desire for novelty, quite irrespectively of fitness or of principles of any kind.

On the other hand, were the public to educate themselves more perfectly, artists and manufacturers would soon appear to respond to the growing wants.



If the Art-collections of the Crystal Palace are received by the public in the right spirit, not simply as material enjoyment for the eye, but as affording subjects for contemplation and study, the Exhibition of 1854 cannot fail to exercise a most important influence upon the arts of this country; it may become the commencement of a new era, in which public taste will be raised from its present low standard, and our age, by slow but sure steps, be prepared to rank with the most brilliant periods of the past.

OWEN JONES.

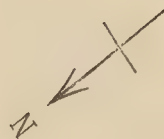
CRYSTAL PALACE,  
*June, 1854.*



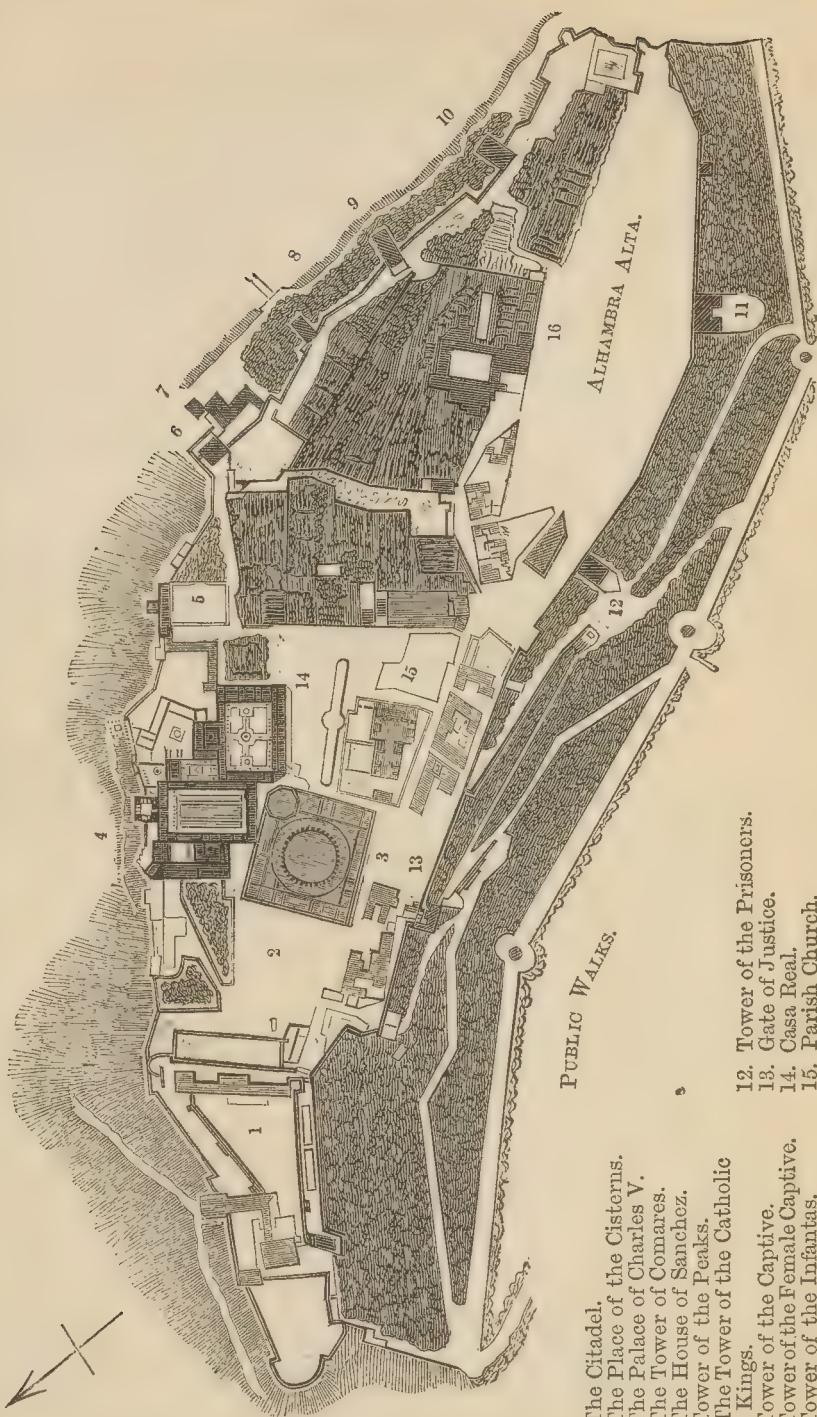
THE ALHAMBRA COURT.



# PLAN OF THE FORTRESS OF THE ALHAMBRA



To  
GRANADA.



PUBLIC WALKS.

1. The Citadel.
2. The Place of the Cisterns.
3. The Palace of Charles V.
4. The Tower of Comares.
5. The House of Sanchez.
6. Tower of the Peaks.
7. The Tower of the Catholic Kings.
8. Tower of the Captive.
9. Tower of the Female Captive.
10. Tower of the Infantas.
11. Tower of Seven Stories.
12. Tower of the Prisoners.
13. Gate of Justice.
14. Casa Real.
15. Parish Church.
16. Convent.



## THE ALHAMBRA COURT.

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“ALHAMBRA,”—from *Kal’at al hamra*, or “the red castle,”—is the name given to a fortress within which was the celebrated palace of the ancient Moorish kings of Granada. It is situated at the base of the Sierra Nevada, at one extremity of the city; above which it rises like the Acropolis at Athens. The Vega, or plain beyond, is one of the richest and most beautiful in the world, second only to the celebrated plain of Damascus.

The walls of the fortress<sup>a</sup> are studded with towers; those on the south towards the plain were used for defence, whilst on the northern wall—protected by nature—they formed the charming habitations of the Sultan and his hareem. The most prominent is the Tower of Comares, within which is the celebrated Hall of the Ambassadors.

Description  
of the For-  
tress of the  
Alhambra.



Tower of Comares.

The severe but picturesque exterior of these towers gives no indication of the art and luxury within. They were formed externally, like the palaces of the ancient Egyptians, to impress the beholder with respect for the power and majesty of the king; whilst within, the fragrant flowers and running streams, the porcelain mosaics and gilded

<sup>a</sup> See plan of the fortress.



stucco-work, were constantly made to remind the owner how all that ministered to his happiness was the gift of God.

The entrances to the ancient fortress of the Alhambra appear to have been four—the Torre de las Armas (Tower of Arms); Torre de los Reyes Catolicos (Tower of the Catholic Kings); the Torre de los Siete Suelos (Tower of Seven Stories); and the Puerta de Justicia, or Gate



Gate of Justice.

of Justice; so called because, according to an ancient practice in general use all over the East, the kings of Granada occasionally sat under it to administer justice to every class of their subjects. The latter was for-

merly, as it is now, the principal entrance into the fortress. Like all the other towers of the Alhambra, it is built of concrete, the jaumbs of the doorway being, however, of white marble, and the elegant horse-shoe arch and spandrels of brick.

Gate of Justice.

Over the inner doorway is the following inscription in two lines :—

“This gate, called Bábu-sh-shari’ah (the Gate of the Law)—may God prosper through it the law of Islám, as He made this a lasting monument of His glory—was built at the command of our Lord the Commander of the Moslems, the warlike and just Sultan Abú-l-walid Ibn Nasr (may God remunerate his good deeds in the observance of religion and accept of his valorous performances in support of the faith). And it was closed for the first time in the glorious month of the birth<sup>b</sup> of our Prophet, in the year 749. May the Almighty make this gate a protecting bulwark, and write down its erection among the imperishable actions of the just.”

From the Gate of Justice we pass by a narrow street,

<sup>b</sup> Month of the birth, *i.e.* in Rabi ’l-awal, which began to be counted on May 27, and ended July 28, A.D. 1348.

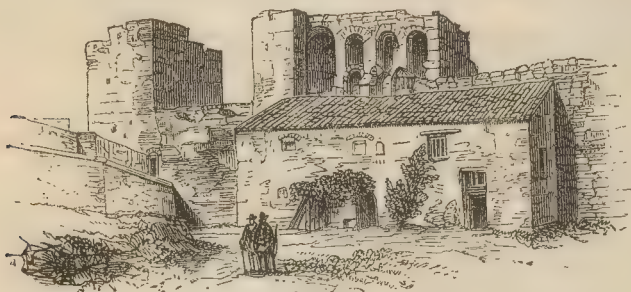


and the Puerta del Vino, to the Plaza de los Algibes, or Place of the Cisterns.



Place of the Cisterns.

On the right is the Palace of Charles V. ; beyond, without any indication of its internal beauty, is the *Casa Real*,<sup>c</sup> all that remains of the ancient palace of the Moorish kings ; on the left of the Place of the Cisterns is the Alcazaba, or citadel, now used as a receptacle for convicts. It appears to have been the most ancient part of the fortress ; within are several ruined towers which may have also formerly served as prisons.



Prisons in the Citadel.

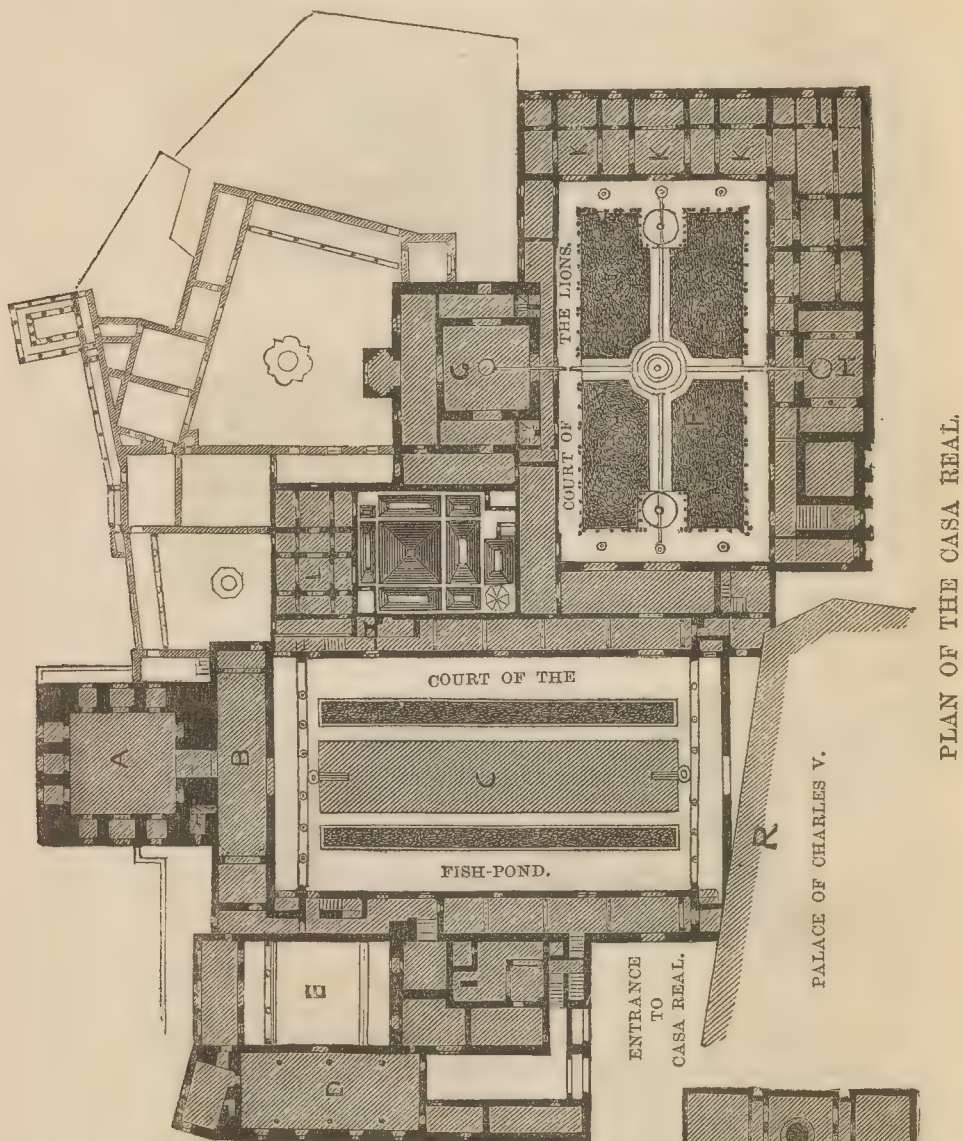
From the Palace of Charles V. by the main street, we pass the parish church to the Calle San Francisco, and the "Alhambra alta." A few houses, gardens, and a convent, fill up the whole of this part of the fortress, where formerly stood the great mosque and house of the Cadi,

<sup>c</sup> The Spaniards call the remains of the Moorish Palace in the Fortress of the Alhambra, LA CASA REAL DE LA FORTALEZZA DE LA ALHAMBRA. *The royal palace of the fortress of the Alhambra.* For the sake of clearness we shall continue throughout this description to call the "Alhambra" proper, the CASA REAL, to distinguish it from the Alhambra Court of the Crystal Palace.

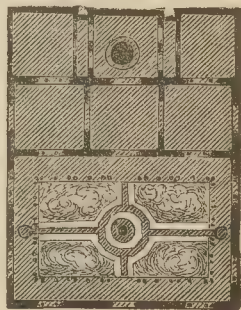


THE ALHAMBRA COURT.

which existed during the occupation of the French in 1812, but of which no traces can now be discovered.



NOTE.—This plan of the Alhambra Court is drawn to the same scale as the plan of the *Casa Real*, and will best convey an idea of the small portion of the palace we have been able to reproduce.





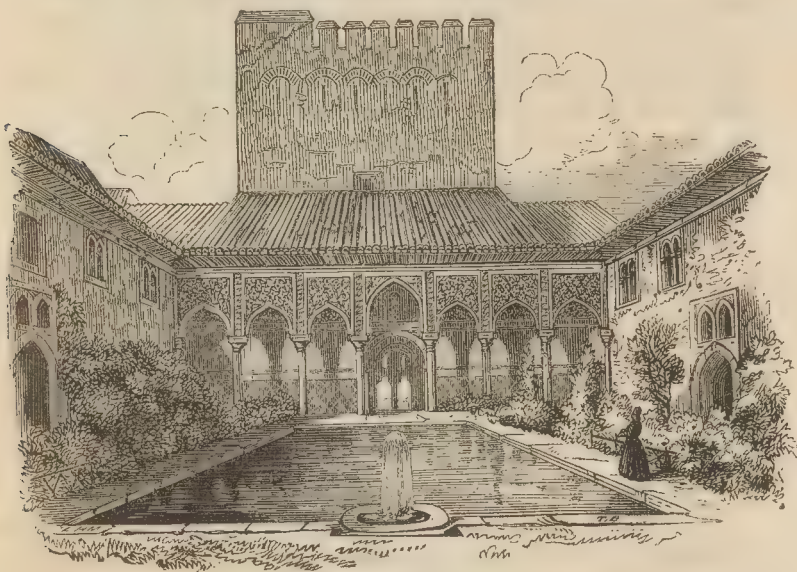
The present entrance to the *Casa Real* is by a small door at the south-west corner of the *Court of the Fishpond* adjoining the *Palace of Charles V.*; and we enter at once from the *Place of the Cisterns* into this enchanting palace. The principal remains consist of an oblong court, with a portico of six columns at each end, and a sheet of water in the centre which gives the name to it, *Patio de la Alberca*, or *Court of the Fishpond* (c); this leads to an oblong corridor, which the Spaniards call the *Sala de la Barca* (b), the *Hall of the Boat*, from its shape, or more probably, according to Gayangos, by corruption, from the Arabic word *Berkah*,



Entrance to Casa Real.

Palace of Charles V.

Halls and Courts of the *Casa Real* of the Alhambra.



Court of the Fishpond.

or blessing, which is many times repeated in the



inscriptions on the walls; beyond this, and within the Tower of Comares, is the *Hall of the Ambassadors* (A), or Golden Saloon, a square of 37 feet, and 60 feet high from the floor to the centre of the dome; it is the largest, as well as the most imposing, of the halls of the Alhambra.

At right angles to the *Court of the Fishpond*, abutting on the opposite end of the *Hall of the Ambassadors*, is the *Court of the Lions* (H), so called from the fountain in the centre, and is the most perfect portion of what remains of this truly royal palace.

It is a parallelogram of 100 feet by 50, and is surrounded by a portico, with small pavilions at each end.

Court of the  
Lions.

The portico and pavilions consist of one hundred and twenty-eight columns, supporting arches of the most delicate and elaborate finish, still retaining much of their original beauty; the various colours, however, of the ornaments are wanting. During the repeated *restorations* which the palace has from time to time undergone, the walls of this court were defaced by several coats of white-wash, beneath which it is still possible to discover traces of the original colouring, from which our restorations have been made with perfect certainty; at right angles to the *Court of the Lions* and in the centre are, on the one side, the *Hall of the Two Sisters* (C) the most perfect of all; and, on the other, the *Hall of the Abencerages* (I); at the end of the court is the *Hall of Justice* (K). These, with the private baths (L), and the small court of the mosque, in another part of the palace, are all that remain at the present day undisturbed by the destruction, repairing, and beautifying of the Catholic kings. On comparing these remains with other residences of Eastern potentates, such as the seraglios of Constantinople or Adrianople, it is quite evident that very much is wanting to render this palace as perfect in size and grandeur, as that portion of it which remains is in detail: we find no traces of the numerous apartments which must have been required by the guards and attendants; and a most important feature, the hareem, is entirely wanting.

Former ex-  
tent of the  
Palace.

The palace spread itself doubtless over the whole of the upper part of the fortress, but no traces exist at the present day by which any imaginary restoration could be made, or the limits of the original building defined.



That which remains can give but a faint idea of the extent and grandeur of the ancient palace of the Moorish kings. A portion of considerable importance was destroyed by Charles V., to make way for his palace, commenced in 1526, but never finished, or even roofed in. The building destroyed was of two stories, and there is much to indicate that the portion of the *Casa Real* destroyed was more important than that which now remains.

Destruction  
by Charles  
V. of a con-  
siderable  
portion of  
the *Casa*  
*Real*.

On the north-east wall of the fortress are several towers partly in ruins, which still retain traces of beautiful decorations in the interior. The Torre del Cautivo (8), the Torre de la Cautiva (9), the Torre de las Infantas (10), are the most perfect.

They appear to have formed detached habitations complete in themselves; and from their position in this retired part of the fortress, and the extreme beauty of the internal decorations, with the severe aspect of the exterior, there can be little doubt that they formed part of the hareem, and were probably the separate residences of the favourite sultanas. The ruin shown in the woodcut, called the Casa de Sanchez, the house of Sanchez,

Separate  
residences  
of the Sul-  
tanas.



House of Sanchez.

from the name of the peasant who inhabited it, offers also in the upper chambers some of the most minute and beautiful plaster decorations that are to be found in the *Casa Real*. It consists of a small pavilion of two stories, with a colonnade; and the remains of a fish-pond may still be discovered, from which we may conjecture that it



formed part of an open court, similar to the Patio de la Alberca, and was formerly attached to the general mass of buildings which are now called the *Casa Real*.

The palace of the Alhambra was commenced in 1248 by Ibnu 'l Ahmar, continued by his son Abu Abdillah, and finished by his grandson, Mohammed III., about 1314. It was regilt and painted by Yusuf I. in 1348.

The main features of the original recalled in the reproduction.

Difficult as it may be from the present remains of the *Casa Real* to imagine the magnificence and grandeur of the ancient palace in its pristine state, it is still more so to attempt to convey by our fragmentary reproduction in the Crystal Palace any idea of the glory of its ruins. The limited space at our command, and the necessity to perform in a few months what with the Moors was doubtless a work of years, has prevented our doing more than reproduce some of the interesting features of these remains; and in making our selection, we have endeavoured to utilize the space at our command so as to unite as far as possible whatever could best recall the main features of the original, and at the same time convey the most useful lessons, bearing in mind always the words of the Arabian poet, that if we will "study it with attention, we shall reap the advantage of a commentary on decoration."

The ornaments and the several features of our reproduction are of the full size of the original; but the general arrangement differs considerably, as will be seen on a comparison of the plan of our Alhambra Court with the plan of the *Casa Real*.<sup>d</sup> The necessity of adapting the reproduction to given points, fixed by the plan of the Crystal Palace, has led to further modifications, which will be explained as we proceed.

Construction of the Alhambra.

The construction of the Alhambra is of the rudest kind, and yet, where it has not been disturbed by the hand of man, it appears almost as perfect as when first executed. The walls of the towers are built of concrete, the inner walls of brick, the columns of marble, and all the ornamental portions in gypsum; the mosaic pavements and dados in baked and glazed earthenware, and the ceilings, beams, and doors of wood.

Colouring.

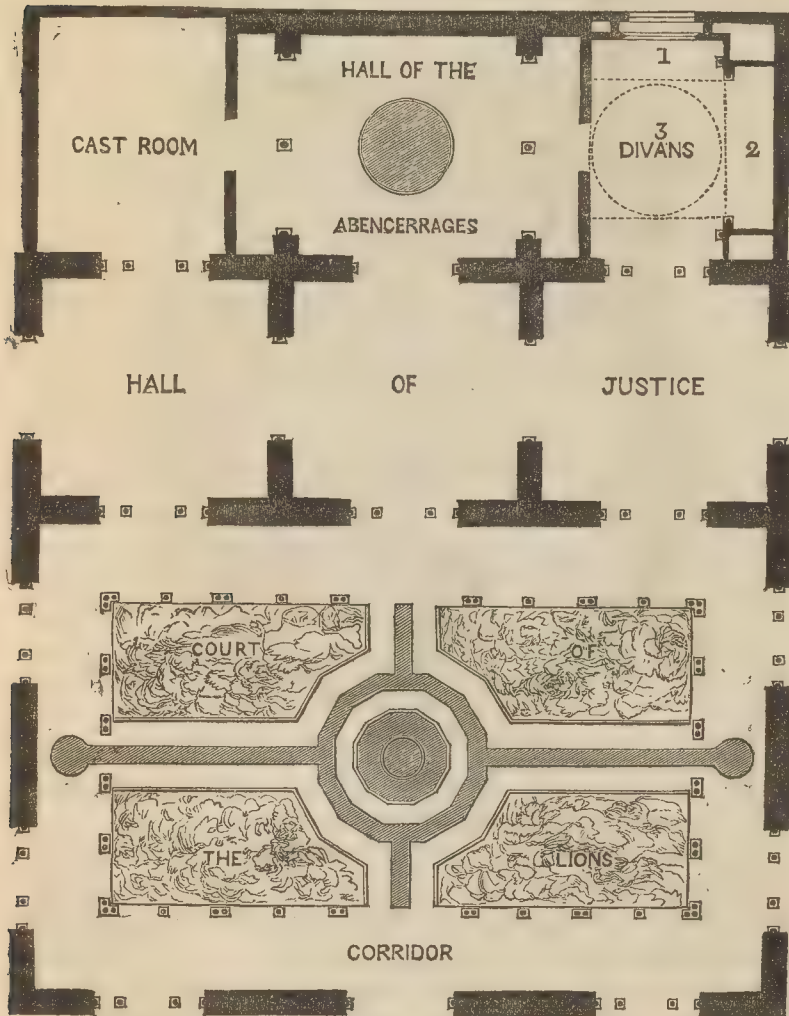
The colouring appears to have been laid on with white of egg, and where still seen in the depths of the ornaments, it is but slightly changed from the effects of time.

<sup>d</sup> See page 26.



The gilding has suffered most, and is perfect only in few places ; being always on the surface, it was of course the most exposed. It can readily be traced everywhere by a green metallic deposit, from which we may divine that it was not all gold that glittered.

PLAN OF THE ALHAMBRA COURT.



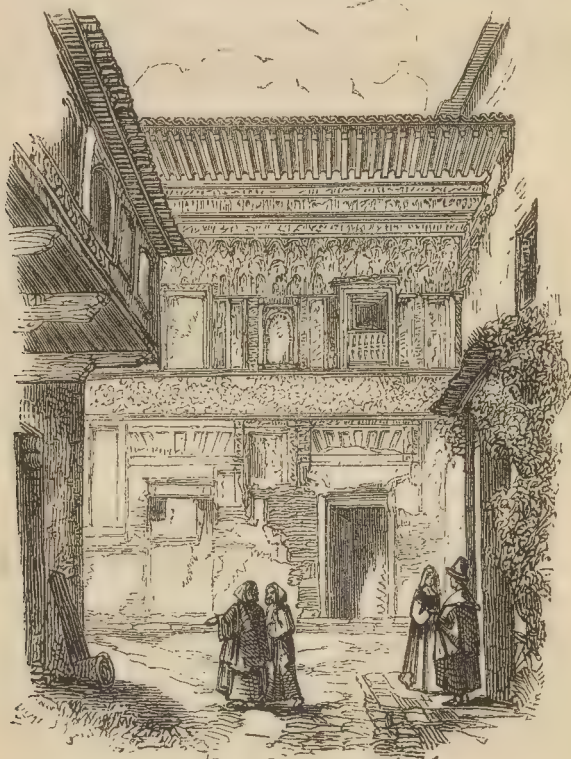
FACADE TOWARDS THE NAVE.

The Façade of the Alhambra Court towards the nave has no absolute prototype in the *Casa Real*. The external architecture of the Alhambra was unornamented ; it was made to awe the spectator, and, according to Ford, to

Alhambra Court. Façade towards the nave.



avert the effects of the evil eye, which "scowls on the over prosperous, and mars their felicity." We have, however, in the small court of the mosque (E) an example of an internal façade,<sup>e</sup> which this must be supposed to be; from this court we have borrowed the elegant stalactite



Court of the Mosque.

cornice which crowns the top, but have been obliged to omit the over-hanging wooden roof above.<sup>f</sup>

The entrance in the centre from the nave is a fac-simile of the entrance into the Court of the Lions from the Court of the Fishpond, and the two side entrances are from the pavilions of the former court.

The diaper on the walls is taken from the *Sala de la Barca*, the mosaic dado from the *Patio de la Alberca*.

On the proportions of the ornaments.

It may be well to notice at the outset a peculiarity of the ornamentation of the Alhambra, on which much of its regularity and harmony of proportion depends. Many

<sup>e</sup> See plate xxiii. in the Cast-room.

<sup>f</sup> See plate xxiv. in the Cast-room.



of the ornaments are repeated in the various halls in different positions, and yet they always fit the places they occupy; the pattern never is interrupted or broken by any other than a natural division; they always appear made

Section of the Wooden Roof of the Court of the Mosque.

for the particular spot in which

we see them:

now as they

were, when re-

peated in different spots,

cast from the same mould,

this could not be; and

they never would have fitted as

they do, had they not been all

designed on a certain *fixed rule of*

*proportion*, which appears to be

that which Vitruvius ascribes to the

ancients, viz., that they determined always

"that each part of a composition should

be some aliquot part of the whole," and

it is evident that, in the compositions

of the Moors, the whole assemblage of forms

and even each particular member was a

multiple of some simple unit.

The process will be easily understood if we imagine a wall built of brick, inlaid with blocks of stone of various sizes: if it were decided, on commencing, to take the size and shape of the brick for the "unit," and every piece of stone were made so many times the height of a brick high, so many times the breadth of a brick broad, and so many times the depth of a brick deep, the joints would be certain to range in every direction.

As we have worked in our reproduction from plaster ornaments of the real size, whilst the spaces which had to be filled were regulated by the fixed centres of the Crystal Palace, this refinement has not always been obtained, and we have consequently been driven to *bungles* or im-



Ornaments from the same mould used in different halls of the Casa Real.



Imperfect finishings.



perfect finishings which no Moorish eye could have endured.

Unit of the  
Crystal  
Palace.

The Crystal Palace itself derives much of its harmony and proportion from the strict observance of this rule : the unit in this case is 8 feet, and the main divisions are all multiples of this unit—24, 48, 72, 96, 120 ; so that the columns and girders range in every direction.

General  
principles of  
the Moors.

Before entering the court, we will venture still further to detain the visitor whilst we endeavour to explain some of the general principles which appear to have guided the Moors in the decoration of their wonderful palace—principles which are not theirs alone, but common to all the best periods of art. The principles are everywhere the same ; the forms only differ.

Decoration  
follows con-  
struction.

1. An examination of the *Casa Real*, and even our own reproduction, will show how perfectly the Moors regarded what we hold to be the first principle in architecture—to *decorate construction, never to construct decoration* : in Moorish architecture not only does the decoration arise naturally from the construction, but the constructive idea is carried out in every detail of the ornamentation of the surface.

Beauty de-  
pends on  
repose.  
How repose  
is obtained.

We believe that true beauty in architecture consists in that “*repose which the mind feels when the eye, the intellect, and the affections are satisfied by the absence of any want.*” When an object is constructed falsely, appearing to derive or give support which it does not, it fails to afford this repose, and therefore never can pretend to true beauty, however harmonious it may be in itself : the Mahometan races, and Moors especially, have constantly regarded this rule ; we never find a useless or superfluous ornament ; every ornament arises quietly and naturally from the surface decorated. They ever regard the useful as a vehicle for the beautiful ; and in this they do not stand alone : the same principle was observed in all the best periods of art ; it is only when art declines that true principles come to be disregarded ; or, in an age of copying, like the present, when the works of the past are reproduced without the spirit which animated the originals.

The useful a  
vehicle for  
the beauti-  
ful.

2. All lines grow out of each other in gradual undulations ; there are no excrescences ; nothing could be removed and leave the design equally good or better.

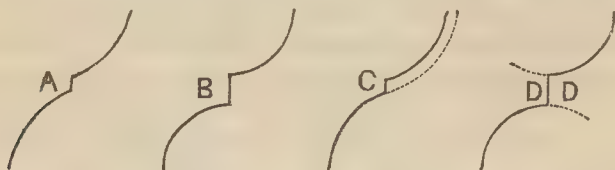


In a general sense, if construction be properly attended to, there could be no excrescences ; but we use the word here in a more limited sense ; the general lines might follow truly the construction, and yet there might be excrescences, such as knobs or bosses, which would not violate the rule of construction, and yet be fatal to beauty of form, if they did not grow out gradually from the general lines.

Gradual undulations of the transitions of lines ; absence of excrescences.

There can be no beauty of form, no perfect proportion or arrangement of lines, which does not produce repose.

All transitions of curved lines from curved, or of curved from straight, must be gradual. Thus the transition would cease to be agreeable if the break at A were too deep in proportion to the curves, as at B. Where two curves



are separated by a break, as in this case, they must, and with the Moors always do, run parallel to an imaginary line (c) where the curves would be tangential to each other ; for were either to depart from this, as in the case at D, the eye, instead of following gradually down the curve, would run outwards, and repose would be lost.<sup>§</sup>

3. Their general forms were first cared for ; these were subdivided by general lines ; the interstices were then filled in with ornament, which was again subdivided and enriched for closer inspection. They carried out this principle with the greatest refinement, and the harmony and beauty of all their ornamentation derive their chief success from its observance. Their main divisions contrast admirably and balance ; the greatest distinctness is obtained ; the detail never interferes with the general form : when seen at a distance, the main lines strike the eye ; as we approach nearer, the detail comes into the composition ; on a closer inspection, we see still further detail on the surface of the ornaments themselves.

Care for the general forms.

<sup>§</sup> These transitions were managed most perfectly by the Greeks in all their mouldings, which exhibit this refinement in the highest degree ; so do also the exquisite contours of their vases.

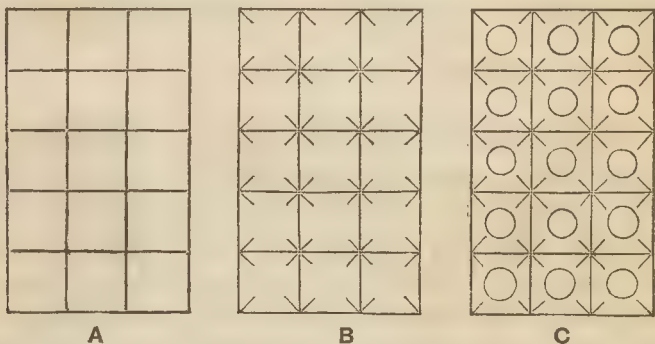


Balance and contrast of the straight, the inclined, and the curved.

4. Harmony of form appears to consist in the proper balancing and contrast of the straight, the inclined, and the curved. We shall have many opportunities, in passing through the court, of pointing out the equally strict observance of this law on the part of the builders of the "Alhambra."

As in colour there can be no perfect composition in which either of the three primary colours is wanting, so in form, whether structural or decorative, there can be no perfect composition in which either of the three primary figures is wanting ; and the varieties and harmony in composition and design depend on the various predominance and subordination of the three.<sup>h</sup>

In surface decoration any arrangement of forms, as at A, consisting only of straight lines, is monotonous, and affords but imperfect pleasure ; but introduce lines which



tend to carry the eye towards the angles, as at B, and you have at once an additional pleasure.

Then add lines giving a circular tendency, as at C, and you have now complete harmony : in this case the square is the leading form or tonic ; the angular and curved are subordinate. We may produce the same result in adopting an angular composition : as at D, add the lines as at E, and we at once correct the tendency to

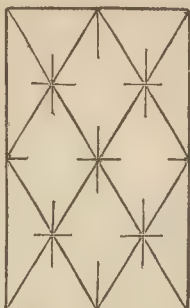
<sup>h</sup> There can be no better example of this harmony than the Greek temple, where the straight, the angular, and the curved, are in most perfect relation to each other. Gothic architecture also offers many illustrations of this principle: every tendency of lines to run in one direction is immediately counteracted by the angular or the curved: thus, the capping of the buttress is exactly what is required to counteract the upward tendency of the straight lines ; so the gable contrasts admirably with the curved window-head and its perpendicular mullions.



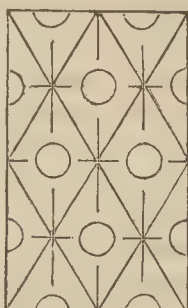
follow only the angular direction of the inclined lines ;



D



E

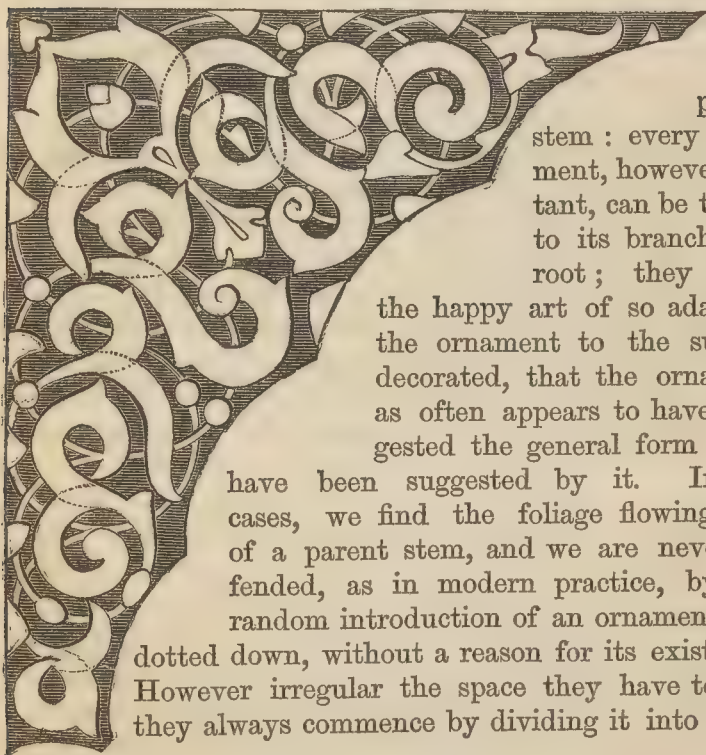


F

but unite these by circles as at F, and we have still more perfect harmony, *i. e.*, repose, for the eye has now no longer any want that could be supplied.<sup>i</sup>

5. In the surface decoration of the Moors all lines

All lines  
flow from a  
parent stem.



flow  
out  
of a  
parent

stem : every ornament, however distant, can be traced to its branch and root ; they have

the happy art of so adapting the ornament to the surface decorated, that the ornament as often appears to have suggested the general form as to

have been suggested by it. In all cases, we find the foliage flowing out of a parent stem, and we are never offended, as in modern practice, by the random introduction of an ornament just

dotted down, without a reason for its existence.

However irregular the space they have to fill, they always commence by dividing it into equal

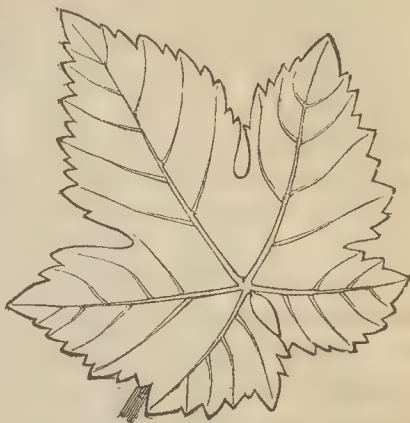
<sup>i</sup> It is to the neglect of this obvious rule that we find so many failures in paper hangings, carpets, and more especially articles of costume ; the lines of papers generally run through the ceiling most disagreeably, because the straight is not corrected by the angular, or the angular by the curved ; so of carpets, the lines of



areas, and round these trunk lines they fill in their detail, but invariably return to their parent stem.

Examples  
from nature.

They appear in this to work by a process analogous to that of nature, as we see in the vine-leaf: the object being to distribute the sap from the parent stem to the extremities, it is evident the main stem would divide the leaf as near as may be into equal areas. So again of the minor divisions: each area is



again subdivided by intermediate lines, which all follow the same law of equal distribution, even to the most minute filling-in of the sap-feeders.

Principle observed in the works of nature, radiation of lines from parent stem.



6. The Moors also follow another principle; that of radiation from the parent stem, as we may see in nature with the human hand, or in a chestnut leaf.



We may see in the example how beautifully all these lines radiate from

carpets are constantly running in one direction only, carrying the eye right through the walls of the apartment. Again, to this we owe all those abominable checks and plaids which constantly disfigure the human form—a custom detrimental to the public taste, and gradually lowering the tone of the eye for form of this generation. If children were born and bred to the sound of hurdy-gurdies grinding out of tune, their ears would no doubt suffer deterioration, and they would lose their sensibility to the harmonious in sound. This, then, is what is certainly taking place with regard to form, and it requires the most strenuous efforts to be made by all who would take an interest in the welfare of the rising generation to put a stop to it.



the parent stem; how each leaf diminishes towards the extremities, and how each area is in proportion to the leaf. The Orientals carry out this principle with marvellous perfection; so also did the Greeks in their honey-suckle ornament. And here we may remark a peculiarity of Greek ornament, which appears to follow the principle of the plants of the cactus tribe, where one leaf grows out of another. This is generally the case with Greek ornament:



the acanthus leaf-scrolls are a series of leaves growing out one from the other in a continuous line, whilst the Arabian ornaments always grow out of a continuous stem.

When styles become debased, neither of these laws is followed; as in Elizabethan ornament, where nothing is continuous, nothing radiates; all is haphazard.

7. All junctions of curved lines with curved, or of curved with straight, should be tangential to each other; this also we consider to be a law found everywhere in nature, and the Oriental practice is always in accordance with it. Many of their ornaments are on the same principle which is observable in the lines of a feather and in the articulations of every leaf; and to this is due that additional charm found in all perfect ornamentation, which we call the graceful. It may be called the melody of form, as what we have before described constitutes its harmony.



Junctions of curved and straight lines, tangential.

We shall find these laws of *equal distribution, radiation from a parent stem, continuity of line, and tangential curvature*, ever present in natural leaves.

8. We would call attention to the nature of the exquisite curves in use by the Arabs and Moors.

Curves in use by the Moors.

As with proportion, we think that those proportions



Composition of curves will be most agreeable where the mechanical means of describing them shall be least apparent. will be the most beautiful which it will be most difficult for the eye to detect;<sup>k</sup> so we maintain that those compositions of curves will be most agreeable, where the mechanical process of describing them shall be least apparent; and we shall find it to be universally the case, that in the best periods of art, all mouldings and ornaments were founded on curves of the higher order, such as the conic sections; whilst, when art declined, circles and compass-work were much more dominant.

Greek curves.

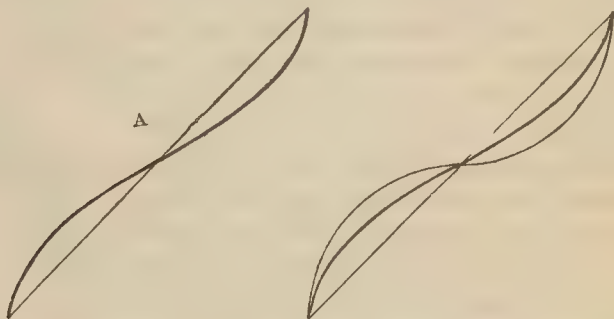
Roman curves.

Gothic tracery.

The researches of Mr. Penrose have shown that the mouldings and curved lines in the Parthenon are all portions of curves of a very high order, and that segments of circles were very rarely used. The exquisite curves of the Greek vases are well known, and here we never find portions of circles. In Roman architecture, on the contrary, this refinement is lost; the Romans were probably as little able to describe as to appreciate curves of a high order; and we find, therefore, their mouldings mostly parts of circles, which could be struck with compasses.

In the early works of the Gothic period, the tracery would appear to have been much less the offspring of compass-work than in the later period, which has most appropriately been termed the *Geometrical*, from the immoderate use of compass-work.

Here is a curve A, common to Greek art, the Gothic



period, and so much delighted in by the Mohammedan

<sup>k</sup> All compositions of squares or of circles will be monotonous, and afford but little pleasure, because the means whereby they are produced is very apparent. So we think that compositions distributed in equal lines or divisions will be less beautiful than those which require a higher mental effort to appreciate them.



racés. This becomes graceful the more it departs from the curve which the union of two parts of circles would give.

9. A still further charm is found in the works of the Arabs and Moors from their conventional treatment of ornament, which, forbidden as they were by their creed to represent living forms, they carried to the highest perfection. They ever worked as nature worked, but always avoided a direct transcript; they took her principles, but did not, as we do, attempt to copy her works. In this again they do not stand alone; in every period of faith in art, all ornamentation was ennobled by the ideal; never was the sense of propriety violated by a too faithful representation of nature.

Convention-  
ality of orna-  
ment.

Thus, in Egypt, a lotus carved in stone was never such an one as you might have plucked, but a conventional representation perfectly in keeping with the architectural members of which it formed a part; it was a symbol of the power of the King over countries where lotuses grew, and added poetry to what would otherwise have been a rude support.

Egyptian  
ornament.

The colossal statues of the Egyptians were not little men carved on a large scale, but architectural representations of Majesty, in which were symbolised the power of the monarch, and his abiding love of his people.

In Greek art, the ornaments, no longer symbols, as in Egypt, were still further conventionalised; and in their sculpture applied to architecture, they adopted a conventional treatment both of *pose* and relief very different to that of their isolated works.

Greek orna-  
ment.

In the best periods of Gothic art the floral ornaments are treated conventionally, and a direct imitation of nature is never attempted; but as art declined, they became less idealised, and more direct in imitation.

Gothic orna-  
ment.

The same decline may be traced in stained glass, where both figures and ornaments were treated at first conventionally; but as the art declined, figures and draperies, through which light was to be transmitted, had their own shades and shadows.

Stained  
glass.

In the early illuminated MSS. the ornaments were conventional, and the illuminations were in flat tints,

Illuminated  
MSS.



with little shade and no shadow ; whilst in those of a later period highly finished representations of natural flowers were used as ornament, casting their shadows on the page.

### ON THE COLOURING OF THE MOORS.

Colouring  
based on  
observation  
of natural  
laws.

When we examine the system of colouring adopted by the Moors, we shall find, that as with form, so with colour, they followed certain fixed principles, founded on observation of nature's laws, and which they held in common with all those nations who have practised the arts with success. In all archaic styles of art, practised during periods of faith, the same true principles prevail ; and although we find in all somewhat of a local or temporary character, in all we discern also much that is eternal and immutable ; the same grand ideas embodied in different forms, and expressed, so to speak, in a different language.

Colour  
assists the  
development  
of form.

10. The ancients always *used colour to assist in the development of form*, always employed it as a further means of bringing out the constructive features of a building.

Thus, in the Egyptian column, the base of which represented the root—the shaft, the stalk—the capital, the buds and flowers of the lotus or papyrus, the several colours were so applied that the appearance of strength in the column was increased, and the contours of the various lines more fully developed.

Gothic  
colouring.

In Gothic architecture, also, colour was always employed to assist in developing the forms of their panel work and tracery ; and this it effected to an extent of which it is difficult to form an idea, in the present colourless condition of the buildings. In the slender shafts of their lofty edifices, the idea of elevation was still further increased by upward-running spiral lines of colour, which, while adding to the apparent height of the column, also helped to define its form.

In Oriental art, again, we always find the constructive lines of the building well defined by colour ; an apparent



additional height, length, breadth, or bulk always results from its judicious application; and with their ornaments in relief it develops constantly new forms which would have been altogether lost without it. This truth is attested by every ornament we see in walking through the Alhambra Court.

Their artists have in this but followed the guiding inspiration of nature, in whose works every transition of form is accompanied by a modification of colour, so disposed as to assist in producing distinctness of expression. Thus, for example, flowers are separated by colour from their leaves and stalks, and these again from the earth in which they grow. So also in the human figure every change of form is marked by a change of colour; thus the colour of the hair, the eyes, the eyelids, and lashes, the sanguine complexion of the lips, the rosy bloom of the cheek, all assist in producing distinctness, and more visibly bringing out the form. We all know how much the absence or impairment of these colours, as in sickness, contributes to deprive the features of their proper meaning and expression.

Had nature applied but one colour to all objects, they would have been indistinct in form as well as monotonous in aspect. It is the boundless variety of her tints that perfects the modelling and defines the outline of each; detaching equally the modest lily from the grass amidst which it springs, and the glorious sun, parent of all colour, from the firmament in which it shines.

11. The colours employed by the Moors on their stucco-work were, in all cases, *the primaries, blue, red, and yellow (gold)*. *The secondary colours, purple, green, and orange, occur only in the Mosaic dados, which, being near the eye, formed a point of repose from the more brilliant colouring above.* It is true that, at the present day, the grounds of many of the ornaments are found to be green; it will always be found, however, on a minute examination, that the colour originally employed was blue, which, being a metallic pigment, has become green from the effects of time. This is proved by the presence of the particles of blue colour, which occur everywhere in the crevices: in the restorations, also, which were made by the Catholic kings, the grounds of the ornaments were repainted both

In nature every transition of form accompanied by change of colour.

The colours used the primaries.



Secondary  
colours used  
during the  
decline of  
art.

green and purple. It may be remarked that, amongst the Egyptians and the Greeks, the Arabs and the Moors, the primary colours, if not exclusively employed, were certainly nearly so, during the early periods of art; whilst, during the decadence, the secondary colours became of more importance. Thus, in Egypt, in the Pharaonic temples, we find the primary colours predominating; in the Ptolemaic temples, the secondary; so also on the early Greek temples are found the primary colours, whilst at Pompeii every variety of shade and tone was employed.

In modern Cairo and the East generally we have green constantly appearing side by side with red, where blue would have been used in earlier times.

This is equally true of the works of the middle ages. In the early manuscripts and in stained glass, though other colours were not excluded, the primaries were chiefly used; whilst in later times we have every variety of shade and tint, but rarely used with equal success.

Primary  
colours used  
above;  
secondary  
and tertiary  
below.

12. *With the Moors, as a general rule, the primary colours were used on the upper portions of objects, the secondary and tertiary on the lower.* This also appears to be in accordance with a natural law; we have the primary blue in the sky, the secondary green in the trees and fields, ending with the tertiaries on the earth; as also in flowers, where we generally find the primaries on the buds and flowers, and the secondaries on the leaves and stalks.

The ancients always observed this rule in the best periods of art. In Egypt, however, we do see occasionally the secondary green used in the upper portions of the temples, but this arises from the fact, that ornaments in Egypt were symbolical; and if a lotus leaf were used on the upper part of a building, it would necessarily be coloured green; but the law is true in the main; the general aspect of an Egyptian temple of the Pharaonic period gives the primaries above and the secondaries below; but in the buildings of the Ptolemaic and Roman periods more especially, this order was inverted, and the palm and lotus leaf capitals give a superabundance of green in the upper portions of the temples.



In Pompeii we find sometimes in the interior of the houses, a gradual gradation of colour downwards from the roof, from light to dark, ending with black ; but this is by no means so universal as to convince us that they felt it as a law, for there are many examples of black immediately under the ceiling.

13. Although the ornaments which are found in the *Casa Real*, and in the *Court of the Lions* especially, are at the present day covered with several thin coats of the whitewash which has at various periods been applied to them, we may be said to have authority for the whole of the colouring of our reproduction ; for not only may the colours be seen in the interstices of the ornaments in many places by scaling off the whitewash,<sup>1</sup> but the colouring of the *Casa Real* was carried out on so perfect a system, that any one who will make this a study, can with almost absolute certainty, on being shown for the first time a piece of Moorish ornament in white, define at once the manner in which it was coloured. So completely were all the architectural forms designed with reference to their subsequent colouring, that the surface alone will indicate the colours they were destined to receive. Thus, in using the colours blue, red, and gold, they took care to place them in such positions that they should be best seen in themselves, and add most to the general effect. *On moulded surfaces they placed red, the strongest colour of the three in the depths, where it might be softened by shadow, never on the surface ; blue in the shade, and gold on all surfaces exposed to light ; for it is evident that by this arrangement alone could their true value be obtained.* The several colours are either separated by white bands, or by the shadow caused by the relief of the ornament itself—and this appears to be an absolute principle required in colouring—*colours should never be allowed to impinge upon each other.*

Whitewash  
on the walls  
of the *Casa  
Real.*

Perfect prin-  
ciple of  
colouring.

14. In colouring the grounds of the various diapers the blue always occupies the largest area ; and this is in accordance with the theory of optics, and the experiments

Proportions  
in which  
the colours  
were used.

<sup>1</sup> Plate xxxviii. in the Cast-room will give an idea of the present state of the colouring of the Alhambra with the whitewash removed.



Proportions  
in which  
colours neu-  
tralise each  
other.

which have been made with the prismatic spectrum. The rays of light are said to neutralise each other in the proportions of 3 yellow, 5 red, and 8 blue ; thus, it requires a quantity of blue equal to the red and yellow put together to produce a harmonious effect, and prevent the predominance of any one colour over the others. As in the "Alhambra," yellow is replaced by gold, which tends towards a reddish-yellow, the blue is still further increased, to counteract the tendency of the red to overpower the other colours.

Whether the Moors in their marvellous decorations worked on certain fixed rules, or only in accordance with a highly-organised natural instinct to which they had arrived by centuries of refinement upon the works of their predecessors, it would be difficult to say. One person may sing in tune by natural instinct, as another may by acquired knowledge. The happier state, however, is where *knowledge ministers to instinct* ;<sup>m</sup> and we are inclined to believe that this must have been the case with the Moors. If the poet tells us to study their *works with attention*, and promises us the reward of a commentary on decoration, does it not imply that there was in them something that might be *learned*, as well as much that might be *felt* ? If it had been the latter only, the poet would have said, "Come and enjoy," not "Come and study."

Gilding of  
the columns.

We have no authority for the gilding of the columns : wherever the columns are of marble, the shafts are always free from traces of colour of any kind. Gold, blue, and red, are still seen on most of the capitals, and in some cases the half-plaster columns against the walls are covered by mosaic of a small pattern in glazed earthenware. The marble columns with which they paired could never have remained entirely white, even if the general harmony of the colouring above did not forbid such a supposition. They might have been coloured by lines of blue on a white ground like the small plaster columns over the capitals ; but this seems barely probable, as it would neither correspond with the shafts in mosaic, nor support the colouring above. We incline, therefore, to the conclusion,

<sup>m</sup> "L'intelligence doit toujours être le ministre du cœur, jamais son esclave."—AUGUSTE COMTE.



that they were gilt, as the only worthy termination to the decoration above.

It is probable that in the many restorations which the palace underwent during the residence of the Spanish kings, it was found much more easy to remove the gold from the columns, exposing the white marble, than to incur the expense of re-gilding. That the Spaniards were utterly indifferent to the want of harmony produced by this, is fully shown by the manner in which they attempted the re-painting of many portions of the palace, which re-paintings are discoverable in an instant from the original Moorish work, by the grossness with which the colours were applied, and by the introduction of dull greens, browns, and purples, in places where the Moors had so harmoniously combined their blues and reds.

Repaintings  
of the  
Catholic  
Kings.

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## INSCRIPTIONS.

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THE inscriptions which are everywhere interwoven with the ornaments of the *Casa Real*, furnish abundant proof of the earnest faith of the founders, and show how much their art was bound up with their creed. At the same time that they addressed themselves to the eye of the observer by the beauty of their characters, they exercised his intellect by the difficulty of deciphering their curious and complex involutions, and rewarded his imagination when read by the beauty of the sentiments they expressed, and the music of their composition. To the artist, and to those provided with a mind to estimate the value of the beauty to which they gave a life, they repeated, "*Look and learn.*" To the people they proclaimed the might, majesty, and good deeds of the King. To the King himself they never ceased declaring that there was none powerful but God, that he alone was conqueror, and that to him alone was for ever due praise and thanks.

According to Mr. Gayangos they are of three kinds—"*Ayát*," i.e., verses from the Koran; "*Asjá*," pious or



Inscriptions. devout sentences not taken from the Koran ; and, thirdly, "*Ashár*," that is, poems in praise of the builders or owners of the palace. Those belonging to either of the two first classes are generally written in the Cufic hand, and the letters are often so shaped as to present a uniform appearance on both sides, and make the inscription readable from the right to the left, and *vice versâ*, or upwards and downwards. The long poems are all, without exception, written in the African character, with such care and attention that no letter is ever wanting in its diacritic points, and that the vowels and grammatical signs are likewise inserted. They are probably the composition of poets who lived at the Court of the Kings of Granada. That in the Tower of Comares, for instance, is the composition of Abu' Abdillah Mohammed Ibn Zemrek As-sarihi, Vizir to Mohammed V., who reigned A.H. 733 to 794 (A.D. 1352—91) ; and those in the "Hall of the Ambassadors" are attributed to another celebrated poet of those days, named Ahmed Ibn Mohammed Ibn Jozza Al Kelbi.

We subjoin a few of the various classes, as translated by Mr. Gayangos, from our casts taken in 1837 ; they will serve to convey to the reader an idea of the fervent piety and general refinement of the authors of this wonderful palace, and how completely their architecture was bound up with their religious habits and modes of thought, which would render any attempt to make this architecture, or indeed any other extinct style, subservient to modern requirements (if rightly understood) simply absurd.



## LAUDATORY POEMS.

Over the Mosaic dado of the *Court of the Fishpond* Inscriptions. is the following :—

“Blessed be He who entrusted to thee the command of his servants through thee, to extend and benefit Islám!

“For how many cities of the infidels camest thou to in the morning, whose inhabitants saw thee in the evening the sole arbiter of their lives!

“When thou didst put on their necks the yoke of the captives, that they might appear in the ensuing morning building thy palaces in servitude.

“Thou conqueredst the island by force of arms, thereby opening to victory a gate that was shut before.

“And before that exploit thou subduedst twenty fortresses, making all things within a prey to thy warriors.

“Indeed had Islám a choice in what it most desires, it would certainly choose that thou live and be safe for ever.

“Since such are the fires of excellence that shine at thy door, that generosity itself smiles whilst looking at them with a complacent eye.

“Excellence whose traces are visible in every action of thine, more transparent and bright than the pearls when threaded.

“O, son of eminence, prudence, wisdom, courage and liberality! who surpassest in the height of these virtues the altitude of the stars in the regions of the sky.

“Thou hast risen in the horizon of empire like the sun in the vault of heaven, mercifully to dissipate the intervening shadows of injustice and oppression.

“Thou hast secured even the tender branches from



Inscriptions. the breath of the summer gale, and frightened the very stars in the vault of heaven.

“For if the planets quiver in their orbs, it is only through dread of thee ; and if the boughs of the oriental willow bow down, it is perpetually to be thanking thee.”

In praise of the building itself. Over the Mosaic dado of the *Hall of the Two Sisters*, is the following :—

“I am the garden, and every morn do I appear decked out in beauty. Look attentively at my elegance, thou wilt reap the benefit of a commentary on decoration.

“For, by Allah ! the elegant buildings by which I am surrounded, certainly surpass all other buildings in the propitious omen attending their foundation.

“How many delightful prospects I enfold ! How many objects, in the contemplation of which a highly-gifted mind finds the gratification of its utmost wishes !

“Here is the wonderful cupola, at sight of whose beautiful proportions all other cupolas vanish and disappear.

“To which the constellation of the Twins extends the hand of salutation, and to converse with which the full moon deserts her station in heaven.

“Nay, were they both to abide here in its two aisles, they would hasten to pay it such homage, as would satisfy all the neighbours around.

“No wonder then, if the stars grow pale in their high stations, and if a limit be put to the duration of their light.

“Here also is the portico unfolding every beauty. Indeed, had this palace no other ornament, it would surpass in splendour the high regions of the sky.

“For how many are the gorgeous robes in which thou, O Sultan, hast attired it, which surpass, in brilliancy of colour, the vaunted robes of Yemen !



“To look at them, one would imagine them to be so many planets revolving on the arches of this court as on their orbits, in order to throw in the shade even the first rays of morning.

“Here are columns ornamented with every perfection, and the beauty of which has become proverbial ; columns

“Which, when struck by the rays of the rising sun, one might fancy, notwithstanding their colossal dimensions, to be so many blocks of pearl.

“Indeed, we never saw a palace more lofty than this in its exterior, or more brilliantly decorated in its interior ; or having more extensive apartments—

“Markets they are, where those provided with money are paid in beauty, and where the judge of elegance is perpetually sitting to pronounce sentence.

“Which, when the breath of the zephyr expires before the noon-tide rays, appear surrounded by a light which throws into shade all other light.

“Between me and victory the closest relationship exists ; but the most striking resemblance between us two is the splendour we both bear.”

The centre recess of the *Hall of the Ambassadors* appears from the following inscription to have been the throne of the Moorish Kings ; it occurs immediately over the Mosaic dado.<sup>n</sup>

“From me thou art welcomed morning and evening by the tongues of blessing, prosperity, happiness, and friendship.

“That is the elevated dome, and we (the several recesses) are her daughters ; yet I possess excellence and dignity above all those of my race.

“Surely members we all are of the same body ; but I

<sup>n</sup> Plate 7.



Inscriptions. am like the heart in the midst of them ; and from the heart springs all energy of soul and life.

“ True, my fellows here may be compared to the signs of the Zodiac in the heaven of that dome, but I can boast that which they are wanting among them, the honour of a Sun ;

“ Since my lord, the victorious Yúsuf, has decorated me with the robes of his glory and excellence without disguise ;

“ And has made me the throne of his empire ; may its eminence be upheld by the master of divine glory and the celestial throne.”

A similar inscription occurs in the Divan of the *Hall of the Two Sisters*.

“ Brightly doth our Sultan, like the full moon of direction, shine in the high regions of the empire. May his praiseworthy deeds for ever last, and his radiant light never tarnish !

“ For what else is he but the sun taking up his abode in this sign, therefrom to dissipate all the shadows around ?

“ From me as from the horizon to overlook the court of his empire, whenever he appears on the throne of the Khalifs, like a bright luminary in the sky.

“ Let him but direct a glance to the quarter where the zephyrs joyfully play, and the fugitive gales shall instantly return to their usual abode.

“ Apartments are there enfolding so many wonders, that the eyes of the spectator remain for ever fixed upon them ; provided he be gifted with a mind to appreciate them.

“ Wherein the warm gale descends to mitigate the cold of winter, thereby producing a salubrious air and a mild temperature.

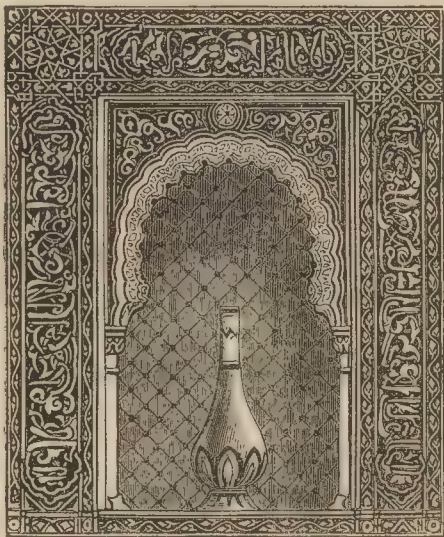


“Truly so many are the beauties of every kind that we enfold, that even the stars in heaven come down to borrow their light from us.

“And how can it be otherwise ; when we are built by the command of a King whose illustrious deeds and commendable actions are already recorded by the historians ?”

At the entrances to the several Halls are niches built in the thickness of the wall immediately over the

mosaic ; they are generally lined with small mosaics, and have a slab of marble for the base. These are often assumed to be receptacles for the slippers of the visitors, but this could not have been the case for many reasons ; besides they are too small to have contained sufficient, and they are in situations where no slippers



would be worn, as it is the custom of the Orientals to leave them always at the entrance of an apartment. Their true destination is well indicated by the various inscriptions round them ; they were for the purpose of containing porous bottles ever filled with water, a charitable luxury for warm climates, which the Easterns not only provide in their homes, but which by the intervention of the pious is found also in the public streets.

The idea that they were used for water bottles is further strengthened by the existence of the mosaic linings, amid the plaster work by which they were surrounded.

Many of these inscriptions are remarkable for their beauty and piety.



Inscriptions. From the *Hall of the Two Sisters*.  
On the left niche :—

“Praise to God !

“With my ornaments and tiara I surpass beauty itself : nay, the luminaries in the Zodiac out of envy descend to me.

“The water-vase within me, they say, is like a devout man standing towards the *kiblah* ° of the *mihrab*, ready to begin his prayers.

“Against the current of time my generous deeds are ensured. I shall always quench the thirst of the thirsty, and remedy the wants of the needy.

“Indeed, it looks as if I had borrowed liberality itself from the hands of our Lord Abú-l-hajaj.

“May he continue to shine a great luminary in the sky, as long as the full moon beams forth through the shadows of night.”

On the opposite niche :—

“Praise to God !

“Delicately have the fingers of the artist embroidered my robe, after setting the jewels of my diadem.

“People compare me to the throne of a bride ; yet I surpass it in this, that I can secure the felicity of those who possess me.

“If any one approach me complaining of thirst, he will receive in exchange cool and limpid water, sweet without admixture.

“As if I were the bow of the clouds where it first appears, and the sun of our Lord Abú-l-hajaj.

° The *Kiblah* is the point of the horizon towards which Moham-medans turn in their prayers marking the place where Mecca stands. The *Mihrab* is the enclosure before the Kiblah.



“A monarch whose hands distribute gifts to the needy as often and profusely as the waves succeed each other. Inscriptions.

“May his court be revered and visited as long as the house of God [Mekka] shall continue the resort of pilgrims.”

On another niche in the *Hall of the Two Sisters* :—

“Every art has gifted me with its elegance ; nay, has given me all its splendour and perfection.

“Those who behold me take me for a female, addressing this vase, whose favours as her beloved she wishes to obtain.

“Indeed, when the spectator has attentively examined my beauty, he will find reality to exceed the most extravagant conceptions of his fancy.

“He will see the full moon beam forth from the rays of my light, and its halo leave me to enter the mansions of the sky.

“This is a palace of transparent crystal ; those who look at it imagine it to be a boundless ocean.

“And yet I am not alone to be wondered at, for I overlook in astonishment a garden, the like of which no human eyes ever saw.

“I was built by the Imán Ibn Nasr. May God uphold his majesty as an honour to other kings !

“And perpetuate his high station and glorious rank as long as, like the sun or the full moon, he continues to rise in the high regions of the sky.”

On two other niches at the entrance from the *Court of the Fishpond* to the *Hall of the Boat*, we have similar sentiments expressed.

On the right niche :—

“I am like the nuptial array of a bride, endowed with every beauty and perfection.



Inscriptions. “And if not so, look at this vase, and thou wilt easily understand all the truth of my assertion.

“Examine also my tiara, thou wilt find it resemble the bright halo of the full moon.

“For truly Ibn Nasr<sup>p</sup> is the sun of this orb shining in splendour and beauty.

“May he continue in the noontide altitude of his glory, secure from all attacks, when the time for declension is arrived.”

On the left niche :—

“I am an honour to blessing ; I am a sign by which felicity itself is enhanced.

“Thou mayest imagine the vase within to be like a devout man always standing to perform his prayers.

“Who no sooner has said one, than he hastens again to repeat it.

“Truly, through my Lord Ibn Nasr, God has ennobled his servants.

“Since he made him the descendant of Sa’d Ibn ‘Obádah,<sup>q</sup> the chief of the tribe of Khazrej.”

Amongst the pious ejaculations may be cited the following :—

At the entrance to the *Court of the Fishpond* :—

“The best praise be given to God. I will remove all

<sup>p</sup> Ibn Nasr means here, not the son, but the descendant of Nasr, son of Kays, from whom the kings of Granada drew their origin, whence they were called Nasserites. There was, however, a king of Granada named Isma’l Ibn Faraj, whom Mohammedan writers generally designate under his appellative name, Abú-l-walid, to which they join Ibn Nasr, *i. e.* the descendant of Nasr. This king, who was the father of Abú-l-hajáj Júsuf, the same who caused the two gates of the Alhambra to be built, is the one alluded to in this poem.—*P. de Gayangos.*

<sup>q</sup> Sa’d Ibn ‘Obádah was one of the companions of the Prophet.—*P. de G.*



the effects of a malicious eye upon our master Yúsuf by Inscriptions. repeating these five sentences, which are like so many verses from the Korán,—‘I flee for refuge to the master of the creatures.’ ‘Praise to God the only one.’ ‘Thanks to God.’ ‘He is eternal.’ ‘His is the power.’

“By the sun and its rising brightness ; by the moon when she followeth him ; by the day when he showeth its splendour ; by the night when it covereth him with darkness ; by the heaven and him who built it ; by the earth and him who spread it forth ; by the soul and him who completely formed it, and inspired into it wickedness and piety, there is no Deity but Allah !”

Round the windows of the façade of the *Court of the Mosque* are very appropriately placed the following verses from the Korán :—

“I flee to God for protection from Satan, the pelted with stones. In the name of God the merciful, the compassionate ; Allah ! there is no Deity but him, the living, the eternal, whom neither sleep nor slumber overtakes. To him belongs whatever is in heaven, and whatever is on earth. Who is there on earth who can presume to intercede with him, except with his acquiescence ? He knows what is before men, and what is behind them ; and they comprehend not of his wisdom, except what he pleases. He has extended his throne over the heavens and the earth, yet the protection of these gives him no trouble whatever—He is the high, the great !”

Round the Arch of the *Sanctuary of the Mosque* :—

“And be not one of the negligent.”

The following are many times repeated in various



Inscriptions. parts of the palace, most ingeniously interwoven with the ornaments :—

“Praise be given to God the only one.”

“Praise be given to God. There is no power or strength but in God.”

“There is no Deity but Allah ; Mohammed is his messenger.”

“Durability is God’s.”

“O God ! thine is the praise for ever ; and thine are the thanks for ever.”

“Praise be given to God, for his bestowing on us the blessings of Islám.”

“There is no conqueror but God.”

“God is the best of protectors, he is the most compassionate of the compassionate.”

“God always was true in his words.”

“God is our refuge in every trouble.”

“And there is no help to be had except from God, the illustrious, the omnipotent.”

“Whatever you possess of the good things of this world comes from God.”

“The blessing comes from God.”

“Glory to our Lord, the Sultan Abú-l-hajáj.”

“Glory to our Lord, the Sultan Abú-Abdillah.”

“Glory to our Lord, the Sultan Abú-Abdillah Al-ghani-billah.”

“Glory to our Lord, the warlike and just Sultan Abú-Abdillah Al-ghani-billah.”

“May divine help, solidity of empire, and splendid victory over the enemy fall to the lot of our Lord Abú-l-hajáj, commander of the Moslems !



"May power everlasting and imperishable glory be the lot of the owner of this palace."

To return to the description of the façade towards the nave.

The cornice which crowns the façade is borrowed from the *Cornice of the Court of the Mosque*, where it supports an elegant overhanging roof of wood.<sup>r</sup>

The inscription introduced on the upper hollow of the cornice over the stalactites, in white letters on a blue ground, is introduced from the *Hall of the Two Sisters*, and is the one we consider the most appropriate introduction to an examination of the architecture of the Moors.

*Look attentively at my elegance, and thou wilt reap the advantage of a commentary on decoration.*

The inscription on the bands of the shields and in the niche heads of the stalactites is the motto of the founder, "Wá lá ghalib illah Allah," *And there is no conqueror but God*,<sup>s</sup> in African characters. The gold interlacing ornament on the surface of the panels between the stalactites is the same inscription in the Cufic character.

The ornament beneath the cornice is a composition<sup>t</sup> required to make up the height, and for which no appropriate original ornament could be obtained; we have again introduced the founder's shield and motto.

Immediately below this ornament, and over the entrances and down the sides, is an inscription many times repeated and very common in the *Casa Real*.

*May power everlasting and imperishable glory be the lot of the owner of this palace.*

The diaper on the walls is taken from the *Sala de la Barca*.<sup>u</sup> The gold letters which surround the

Diaper on the walls.

<sup>r</sup> See plates xxiii., xxiv., in the Cast-room.

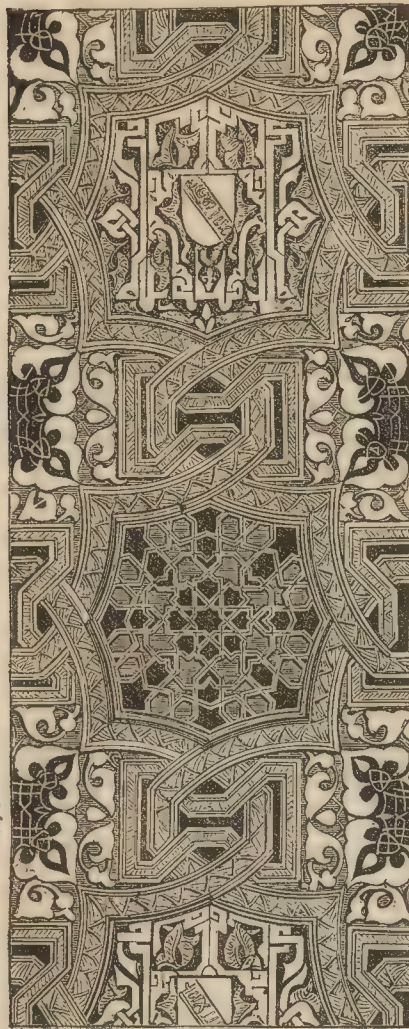
<sup>s</sup> The origin of the motto *There is no conqueror but God*, according to Ford, is this:—When Ibnu-l'-Ahmar returned from the surrender of Seville, his subjects saluted him as *ghalib*, the conqueror, when he replied, "There is no conqueror but God."

<sup>t</sup> This is the only composition we have been driven to make throughout the "Alhambra Court;" for every other ornament we have had either a plaster cast or a paper impression as a guide.

<sup>u</sup> The position it occupies may be seen in plate iv. in the Cast-room.



founder's shield on the raised panels form the word "Grace" in Cufic characters, twice written, so as to read from left to right and from right to left.



Diaper.

Entrance to  
the Court of  
the Lions.

It would be difficult to conceive a more judicious arrangement of colouring than that on this diaper; the lines of the pattern are still further brought out, and figures, which were undistinguishable in the white plaster, developed by the colours.

The tendency of the eye to run in any one direction is immediately checked by lines giving an opposite tendency, whilst the whole is most charmingly bound together and harmonised by the band of blue and white flowers.

The centre opening of this façade is taken from the wall of the corridor which separates the *Court of the Fishpond* from the *Court of the Lions*. It forms there, as it does here, the principal entrance into the

Court of the Lions, except that it is at the end instead of, as here, at the side. The form of the stalactite arch, and the diaper pattern over it especially, suggest very much the idea of the tent origin of the architecture of the Moors. The diaper recalls the woven hanging, and the stalactites the fringe.

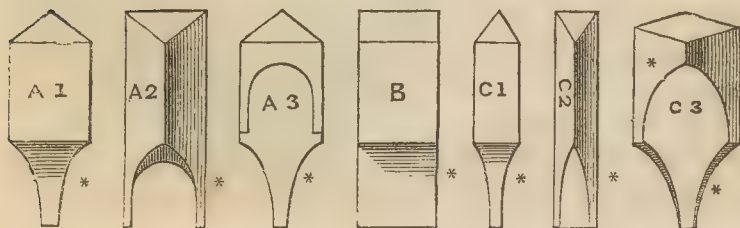
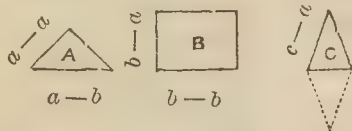
The arch of this entrance, and the other stalactite arches throughout the court, are formed on a peculiar system





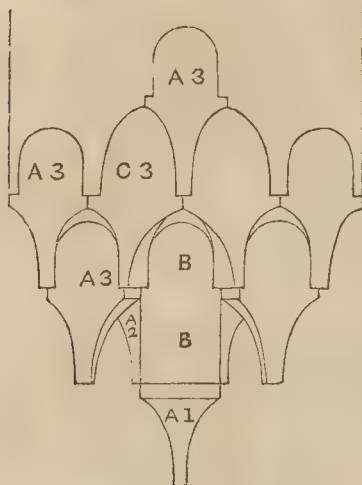
Diaper over the entrance to the Court of the Lions.

which is found universally in the buildings of the Arabians and Moors, and which has no analogous feature in any other style of architecture. They have, most appropriately, been called stalactite arches. They are remarkable both for their beauty and for the simple means by which they are produced. They are composed of numerous

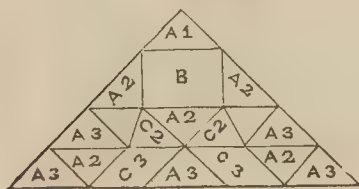




prisms of plaster, united by their contiguous lateral surfaces, consisting of seven different forms, proceeding from three primary figures



Elevation of the seven pieces combined.



Plan of the seven pieces combined.

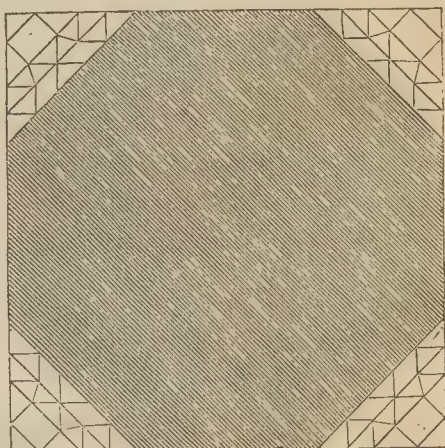
which may be produced from the seven notes of the musical scale.

With these stalactite plaster bricks they formed cornices, arches, domes, and pendentives with the greatest facility. The diagram shows a composition of the seven pieces by which a square form below may become an octagon above.

Side entrances of the Façade.

The side entrances are from the pavilions at the ends of the

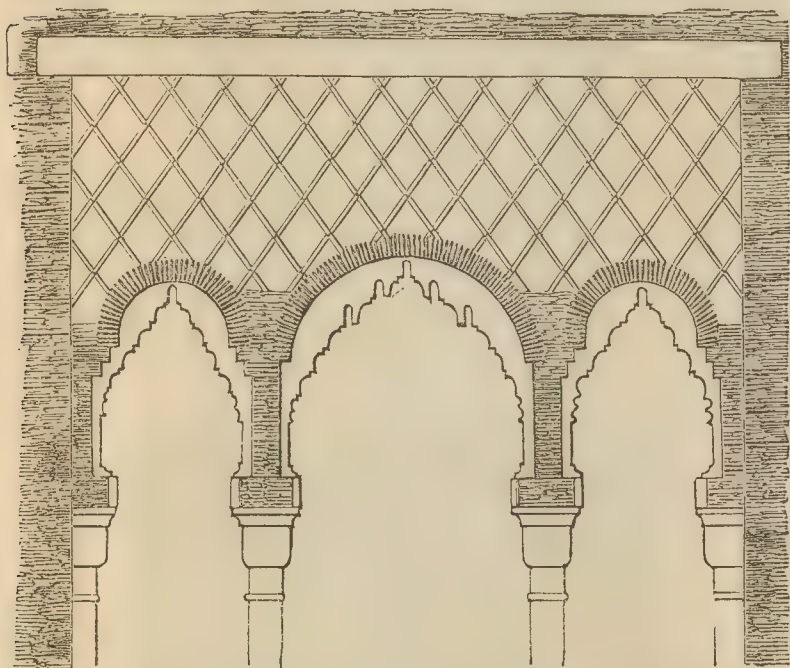
on plan: they are, the right-angled triangle (A), the rectangle (B), and the isosceles triangle (C). In these ( $a a$ ,  $b a$ ,  $c a$ ) are equal; ( $a b$ ) is equal to ( $b b$ ), and the vertical angle of the isosceles triangle (C) is  $45^\circ$ . The figure (B) has one form, in section; the figure (A) three; and figure (C) three; the third (C 3) being a rhomboid, formed by the double isosceles triangle. The curves (\* \* \*) of the several pieces are similar, by which it will be seen that a piece may be combined with any one of the others by either of its sides; thus rendering them susceptible of combinations as various as the melodies



Room—square below, octagonal above.



*Court of the Lions* of the *Casa Real*. The construction is remarkable for its simplicity. Over the columns, which are in marble, are brick piers, carrying narrow



arches ; on these tiles are placed diagonally, running through the thickness of the wall ; a breast-summer of timber supports the weight above.

Against the tiles are attached the perforated plaster ornaments, which give a singularly light appearance to the arches ; and by admitting currents of air, distributed a delicious coolness to the courts. Pierced work, or ornaments à jour.

Very beautiful effects are created by the shadows which the rays of light cast through these openings on the wall behind them ; and it is to this Victor Hugo refers in his elegant poem, when he speaks of the charm to be found at the *Casa Real* when the moon's rays, in piercing through these openings, cover the walls with white flowers.<sup>x</sup>

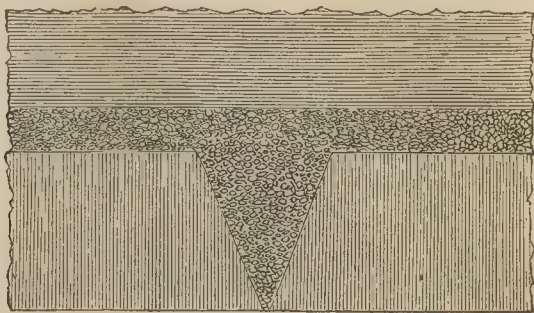
The mosaic dado on the façades and round the interior of the Court is taken from a fragment which remains

<sup>x</sup> " Ou l'on entend la nuit de magiques syllabes,  
Quand la lune, à travers les mille arceaux arabes,  
Sème les murs de trèfles blancs ! "



under the portico of the *Court of the Fishpond*. The lines of the pattern are the same as the original, but we have been obliged to change the colours somewhat, as the pattern given by them in the original was too large for our space. In these mosaic dados great variety of pattern may be obtained by simply changing the colour; the several pieces of mosaic remaining the same in their component parts.<sup>✓</sup>

The mosaics of the *Casa Real* are as perfect as when originally executed, and seem, indeed, to be imperishable. They are formed of baked clay, squeezed into moulds of the different figures, glazed on the surface, and bevelled slightly on the edge; thus, they were not only easily withdrawn from the moulds, but when united they formed a key for the mortar which attached them to the walls.

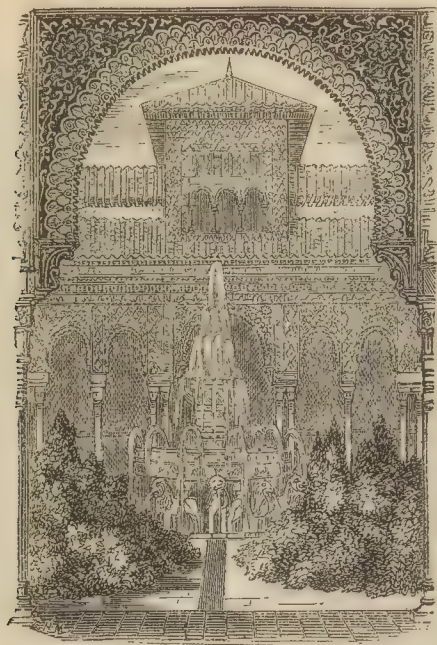


FULL SIZE.

Our mosaic has been manufactured by Mr. Minton, and is much more perfect than the mosaics of the Moors. This perfection of manufacture, however, rather diminishes than enhances the effect, the very irregularity of the glazed surface of the Moorish mosaics, and the unequal breadth of the joints, served to take off that stiffness and hardness which the arrangement of purely geometrical forms produces. Mr. Minton's mosaics are much harder than the Moorish, and they can therefore be made thinner; and by laying them down on a table, and backing them with slate or tiles, they can be placed on the walls in slabs much more rapidly and economically than the mosaics, where each piece was separately imbedded on the walls.

<sup>✓</sup> Plates xl., xli., in the Cast-room show several varieties of combinations which may be made from the same pieces by simply changing the colours.





Entrance to the Court of the Lions (Casa Real.)

## COURT OF THE LIONS.

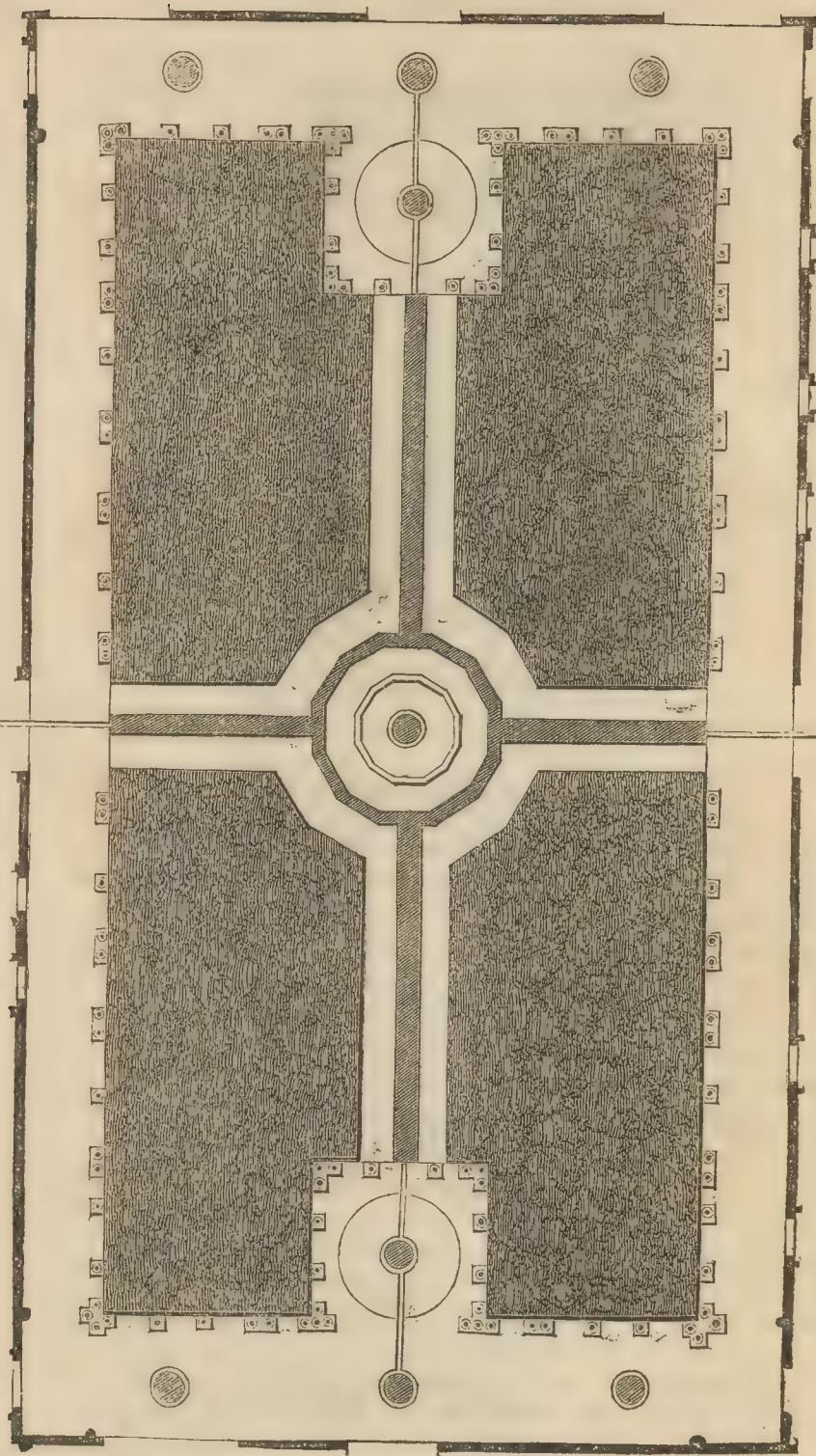
The difference which exists between the Court of the Lions of the Alhambra Court, and the *Court of the Lions* of the *Casa Real*, will readily be seen by reference to the two plans and sections, which are drawn to the same scale. All the several features are reproduced of the full size of the original, but our Court is considerably smaller. By the omission of the pavilions at each end, and by a diminished number of intercolumniations, to which we were compelled by our confined space, we have endeavoured to retain somewhat of the general aspect of the original. In the *Court of the Lions* of the *Casa Real*, the irregularity in the arrangement of the columns, which are placed sometimes singly and sometimes in pairs, does not appear to detract from the general harmony, but on the contrary a charming effect is produced by this half-capricious departure from uniformity. With our diminished space, however, we have felt it to be necessary, whilst preserving the feature of the single and double columns,



ENTRANCE TO HALL OF JUSTICE.

ENTRANCE FROM HALL OF TWO SISTERS.

ENTRANCE FROM HALL OF ABENCERRAGES.

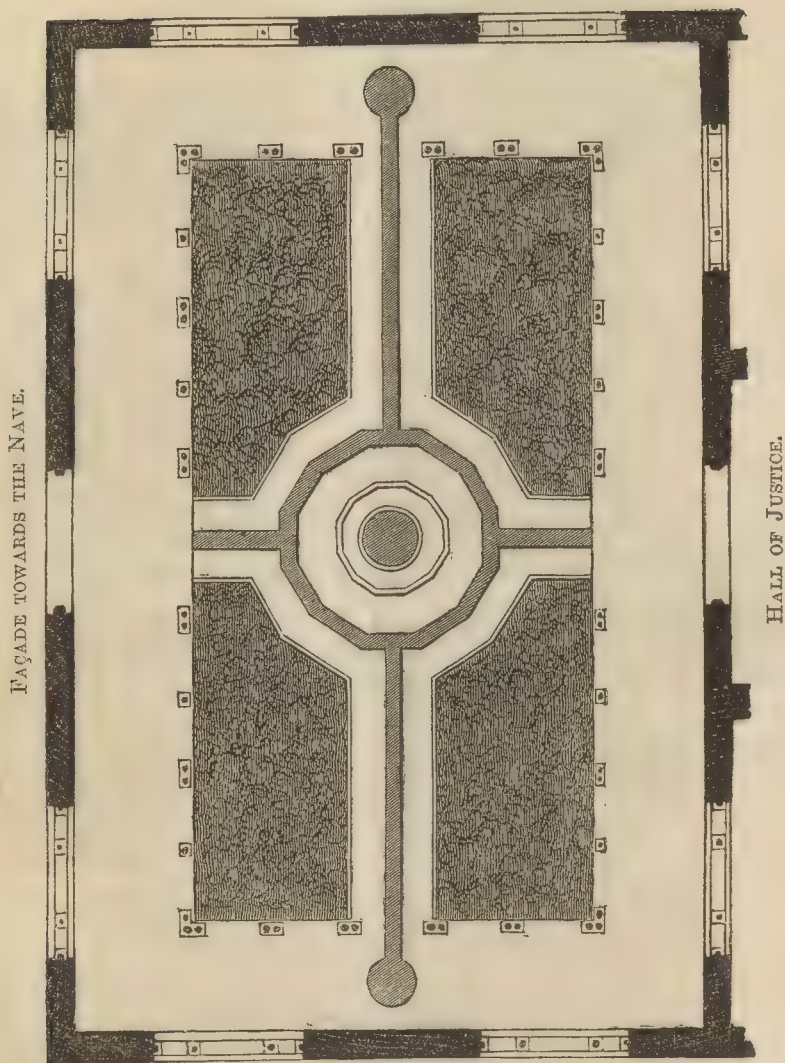


ENTRANCE FROM COURT OF FISHPOND.

PLAN OF THE COURT OF THE LIONS—(CASA REAL).



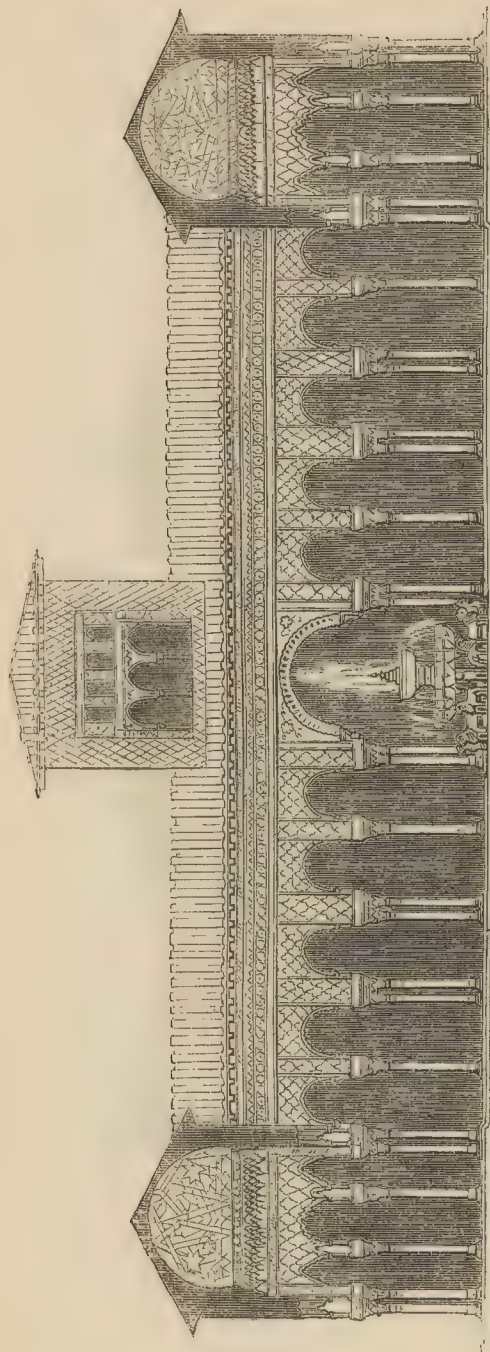
FAÇADE TOWARDS ROMAN COURT.



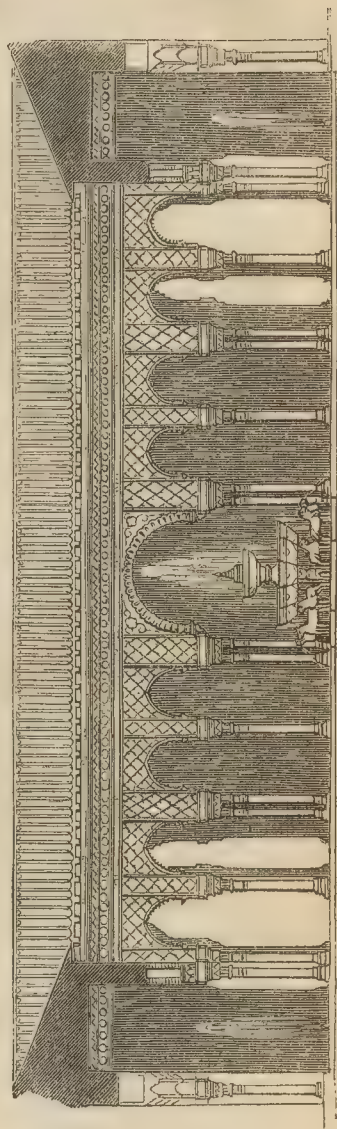
FAÇADE TOWARDS THE TRANSEPT.

PLAN OF THE COURT OF THE LIONS—(ALHAMBRA COURT).





SECTION OF COURT OF LIONS—(CASA REAL).



SECTION OF COURT OF LIONS—(ALHAMBRA COURT).



to attempt more symmetry in the arrangement, as also with the several varieties in the capitals of the columns ; which in the original, though similar in outline, offer great variety in their foliage ; and although the same design is more than once repeated in the Court, no attempt was made to a symmetrical arrangement.

The present covering of the roofs of the *Casa Real* is in all cases modern : we find no traces anywhere of the ancient tiled roofs. In the Court of the Mosque, however, we have a small fragment of an ancient *barge-board*,

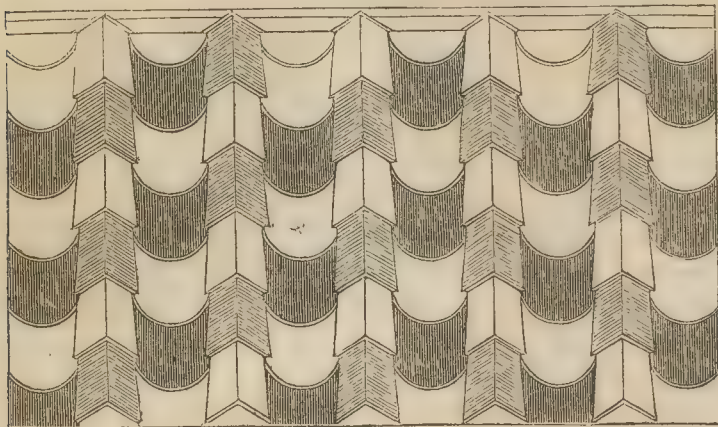


Barge-board from the Court of the Mosque.

which has suggested to us the form of the roof-tiles which we have placed over this

court. They have been admirably executed by Mr. Blashfield in terra-cotta.

It is most probable that the Moorish roofs were covered <sup>Roof.</sup> with coloured glazed tiles of the same material as their



mosaic dados, but in the absence of any kind of authority for this, we have preferred covering the roof with the unglazed tile, to the risk of misleading by any invention of our own. We are inclined to believe that the tiles would have been blue and white, and according to the principles of Moorish decoration, the colours would have been arranged somewhat in the way shown in the cut.

The projecting rafters are copied from some which still



exist, mixed up with modern ones, in the present roof of the *Court of the Lions* in the *Casa Real*. We have no authority for the mode of colouring them, nor for the



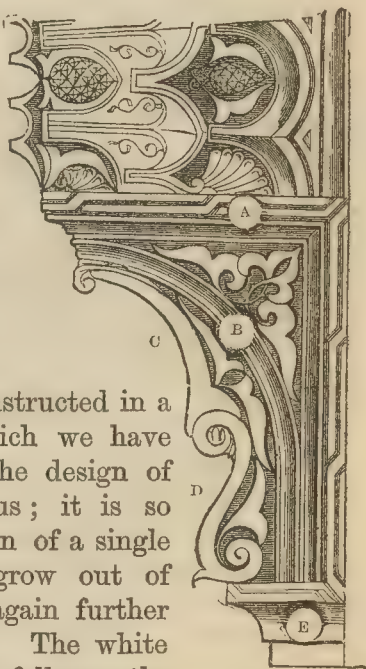
A

treatment of the panelled soffites. The small cornice below, and the ornament A, are in the original of wood, still retaining traces of the colouring as we have restored it.

Immediately be-

low this is the founder's motto in African characters : *There is no conqueror but God.*

The fringe of the centre arch of the court is formed of the stalactite bricks, placed radiating to the centre, supported by a charming bracket, which is a beautiful example of the constructive idea carried out on the decoration of the surface. The pressure which the weight at A may be supposed to exert on the curve B, besides being sustained by the ornament of the spandril, is admirably assisted by the leaves C and D, which shoulder the weights down to the point E.



The pierced arches are constructed in a similar manner to those which we have described for the façade. The design of the lozenge is most judicious ; it is so arranged that by the repetition of a single tile two or three patterns grow out of the combination, which are again further developed by the colouring. The white line with blue dots which follows the main line of the pattern in gold, and the blue and white flowers, are of great value in enlivening the



decoration, and giving that blooming character to the colouring which appears to be one of the objects always sought by the Moors.

The capitals of the columns may be studied with advantage, as showing various transitions from the round of the column to the square form of the abacus; they are all gradual, and the constructive idea is never lost sight of.

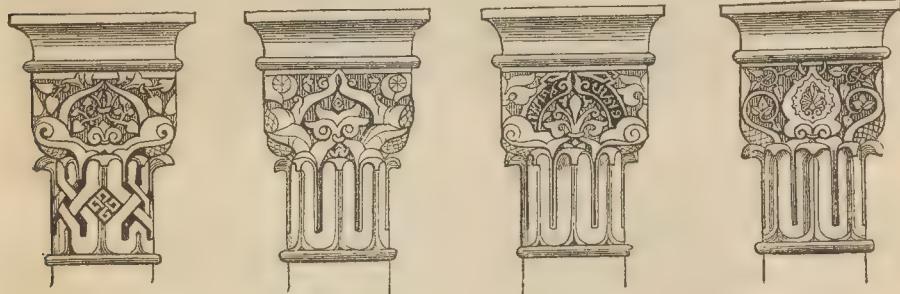
Over the capitals of the columns is, in Cufic characters, *And there is no conqueror but God.*

The ornament on the piers contains in the centre the shield of the founder surrounded by the word "Grace" in Cufic characters, reading from right to left and from left to right. The main lines of the pattern are admirably adapted for giving height to the piers.



Ornament  
on the piers.

Pierced Work of the Arches.

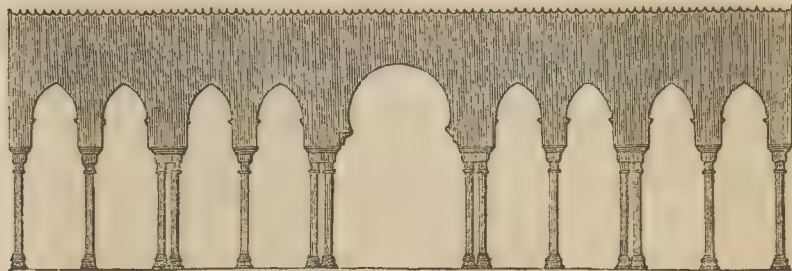


The general form of the piers, arches, and columns is most graceful; quite independent of their decoration, the mere contour of the voids and solids is perfect, and to this it is evident the Moors devoted their first care; the main proportions being well studied, the surface decoration became simple and easy. In modern times we commence at the wrong end, and are

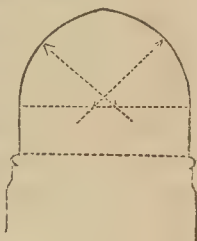
General  
form of voids  
and solids.



rather tempted to make principal what should only be the accessory.



The side arches are stilted and struck from two centres, yet so slightly pointed that they are only just sufficient to relieve them from the compressed appearance of a semicircular arch. The centre arch is also from two centres, and the arch line carried below the springing so gently that it gives it rather the appearance of a reminiscence of the Arabian horse-shoe arch than of any attempt to retain its form.



the higher order of animals retain types of organisations still strongly marked in the lower.

Diaper on the walls.

The diaper on the walls is a good example of the principle we contend for, that to produce repose the lines of a composition should contain in equilibrium the *straight*, the *inclined*, and the *curved*. It is one of the most perfect that we have employed in our reproduction; we have lines running horizontally, perpendicularly, and diagonally, again contrasted by circles in opposite directions. So that the most perfect repose is obtained, the tendency of the eye to run in any direction is immediately corrected by lines giving an opposite tendency, and wherever the eye strikes upon the patterns it is inclined to dwell.

The various features of Arabian art were so refined upon by the Moors that the original types seem only retained in the same degree which we see in nature, where



The blue ground of the inscriptions and ornamental panels and centres being carried over the red ground by the blue and white feathers produces a most cheerful and brilliant effect.



Diaper on the Walls.

The ceilings of the corridors in our reproduction are of plaster, but in the original are of wood, which appears in some cases, as in our Hall of Justice ceiling, to have been allowed to exhibit its own colour in the main lines of the pattern (coloured marron in our ceiling), the white line in the centre of the band being a strip of white wood inserted in the other. The ceilings of these corridors in the *Casa Real* are of various patterns in the several divisions.

Ceilings of  
the corri-  
dors.

The ornament on the side of beams occupies a similar position in the *Casa Real*; the diagonal direction of the lines of the pattern is very valuable, in taking the eye off the perpendicular lines, which without them, by

Beams.



leaving the eye at liberty to run downwards, would have given an appearance of weakness to the beams.

On the soffit of the beams is a specimen of an ornament produced by the interlacing of lines, of which there are endless varieties to be found in the *Casa Real*; they are very remarkable for the simple means by which the pattern was produced. They are formed upon the two principles exhibited in the Diagrams (Figs. 1 and 2).

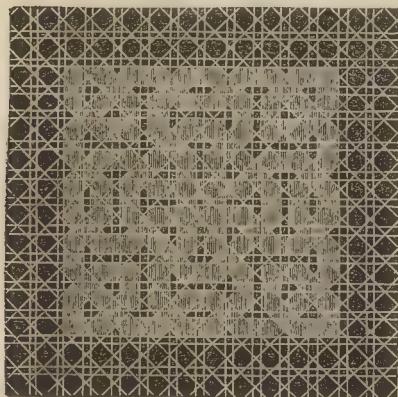


Fig. 1.

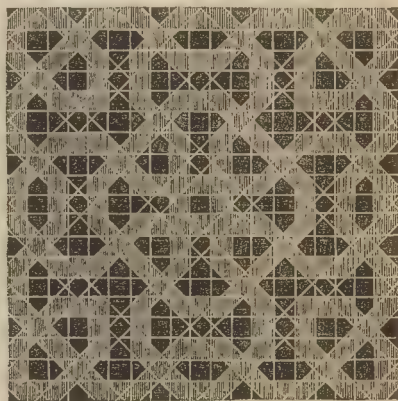


Fig. 2.

In Fig. 2, if a series of lines be drawn equi-distant, and parallel to

each other, crossed by a similar series at right angles, so as to form squares, and the spaces thus given set off diagonally, intersecting each alternate square, the figures here shown and every

Example of  
Principles  
1 and 2.



A



B



other possible combination will be given by the lines. The same figures and the same variety may equally be produced by the principle shown in Fig. 1, where the lines are equi-distant diagonally, and the spaces are set off at each square thus given, at right angles.

The fret A is formed on the principle shown in Fig. 1 ; and the fret B on the principle shown in Fig. 2.<sup>2</sup>

The fountain in the centre of the court is a reproduction by Mr. Raffaele Monti (the full size of the original), of the celebrated fountain which gives the name to this court in the *Casa Real*.

The basin of the original is of alabaster, and supported on the backs of twelve lions, carved in white marble, which, notwithstanding that they exhibit the want of development in the art of sculpture amongst the Moors, possess a certain spirit and primitive grace ; and were, at least, considered by the poet to have been wonders in their day.<sup>a</sup>

The inscription round the basin, which has been variously given by different authors, was read from our casts by Mr. Pasqual de Gayangos, as follows :—

1. “Blessed be He who gave the Imám Mohammed a mansion which in beauty exceeds all other mansions.

2. “And if not so ; here is the garden containing wonders of art, the like of which God forbids should elsewhere be found.

3. “Look at this solid mass of pearl, glistening all around, and spreading through the air its showers of prismatic bubbles.

4. “Which falls within a circle of silvery froth, and then flows amidst other jewels surpassing everything in beauty, nay, exceeding the marble itself in whiteness and transparency.

5. “To look at the basin, one would imagine it to be a mass of solid ice, and the water to melt from it ; yet, it is impossible to say which of the two is really flowing.

<sup>2</sup> Plate xlii. in the Cast-room shows a mosaic from the Hall of the Two Sisters, which is arranged on the principle Fig. 2. There is no possible limit to the variety of design which may be produced by these lines.

<sup>a</sup> *Vide* verse 10.



6. "Seest thou not how the water from above flows on the surface, notwithstanding the current underneath strives to oppose its progress ?

7. "Like a lover whose eyelids are pregnant with tears, and who suppresses them for fear of an informer.

8. "For truly, what else is this fountain but a beneficent cloud pouring out its abundant supplies over the lions underneath ?

9. "Like the hands of the Khalif when he rises in the morning to distribute plentiful rewards among his soldiers the lions of war.

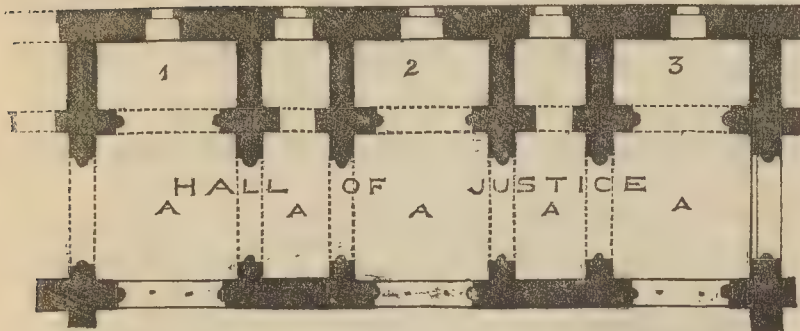
10. "O thou who beholdest these lions crouching : fear not. Life is wanting to enable them to show their fury !

11. "And O thou the heir of the Anssár ! to thee—as the most illustrious offspring of a collateral branch—belongs that ancestral pride which makes thee look with contempt on the kings of all other countries.

12. "May the blessings of God for ever be with thee ! May He make thy subjects obedient to thy rule, and grant thee victory over thy enemies !"

The smaller fountains or jets in the corridors of the Court are in similar positions in the original, but it is not at all certain that they are Moorish work, as the present marble pavement of the *Court of the Lions* conceals the lower portion of the dado, and is, therefore, now on a higher level than it was originally, even if it be the same or a similar pavement.



HALL OF JUSTICE.<sup>b</sup>

PLAN OF THE HALL OF JUSTICE—(CASA REAL).

At the eastern extremity of the Court of the Lions of the *Casa Real*, is an oblong corridor, which gives entrance to three alcoves or divans, and is now called by the Spaniards *Sala del Tribunal*, or Hall of Justice, from three paintings on the ceilings of the alcoves, the centre one of which appears to represent a tribunal. We are able to reproduce a portion of the corridor only, and obliged to omit the divans.

A reference to the two plans will show the difference in the arrangement. Our separate rooms are wider



PLAN OF THE HALL OF JUSTICE—(ALHAMBRA COURT).

than the original, but not so high, by reason of the gallery over, which prevented the introduction of the

<sup>b</sup> Much difference of opinion appears to exist amongst the authors who have described the Alhambra, upon the subject of the three paintings which are found in the domes of the alcoves of the Hall of Justice. It is said by many that they are not the work of the Moors; but executed, posterior to the conquest of Granada, by



stalactite roofs. The arches are fac-similes of the original, the diapers on the walls are taken from other parts of the *Casa Real*, in order to introduce as many varieties as possible of the surface decoration of the Moors.

There is no *flat* ceiling in the Alhambra precisely similar to those we have placed over these rooms ; but

Spanish painters. This opinion is founded chiefly on the injunctions contained in the Koran, forbidding the representation of animated beings ; but that this law was disregarded by the builders

of the Alhambra is fully proved by the fountain of the Court of the Lions, and the bas-relief here given, which forms part of a fountain now in the Alcazaba.



The ornaments, moreover, which are introduced into these paintings are strictly of a Moorish character, as may be seen in detail in plate xlix. in the Cast-room : another strong presumption in favour of their being the work of the Moors exists in the construction of the domes ; the plaster ornaments round the curve and in the spandrils are original Moorish work,

which the Spaniards in their restorations of the palace never attempted to imitate.



CENTRE PAINTING. PLATE 46 IN THE CAST ROOM.—The subject of this painting is considered by the Spaniards to represent a tribunal, whence they have called this Hall—Sala del Tribunal : from the different colours of the beards and dresses of the figures, they would appear to represent the heads of the tribes of Granada.

PLATE 47 IN THE CAST ROOM.—It is difficult to connect the several subjects of which this painting is composed into one probable story. The chief group, that of a Moor killing a Christian, may be



ceilings of this kind exist in the small corridors around the various courts ; and the ceiling of the Hall of the Ambassadors is a very important specimen of this mode of covering, but taking the arched form.

The arch which crowns the opening into the Hall of the Abencerrages forms in the *Casa Real* the entrance to the centre alcove or divan of the *Hall of Justice*.

The exquisite form of the arch, the playful character of the archivolt and richly ornamented spandril, with the poetic inscription which encloses the whole, give it strong claims to our admiration. This arch is a good example of the method of surface decoration observed by the Moors. The eye is first attracted by the outline of the general forms and masses, and at each nearer view discovers some new object of attention ; thus the principal forms which strike the eye in this arch, are the inscription, rosace, and archivolt, the gold flower on the upper surface of the spandrils carrying the eye off, and uniting the whole. On a nearer view, the blue flowers beneath the inscription and in the spandrils enter into the composition with the details of the archivolt, on which again are painted small flowers, only visible on a closer inspection.

The colouring of this arch still further adds to the

taken as a strong presumption of the paintings being the work of a Mohammedan artist, as it appears unlikely that it would have been so represented by a Spaniard after the conquest of Granada.

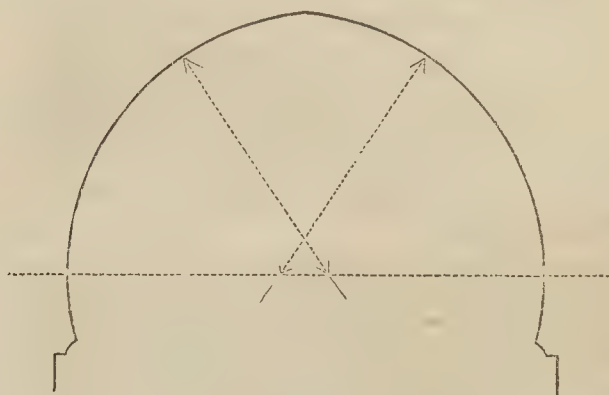
PLATE 48 IN THE CAST ROOM.—It is quite impossible to offer any conjecture upon the subject of this painting, whether it be legendary or historical : one half of the picture appears to represent a boar-hunt undertaken by Christians, and the other half by Moors ; the submissive manner in which the Christian knight presents his share of the spoil to his lady on his return may be contrasted with the more commanding attitude of the Moor, as finely exhibiting the estimation in which the women were held by their respective nations : notwithstanding the want of perspective and knowledge of drawing, there is much spirit in the details, and the female figures especially are most graceful.

These paintings are of bright colours, but in flat tints, without shadow, and were first drawn in outline in a brown colour. They are painted on skins of animals sewn together, nailed to the wooden dome : a fine coating of gypsum forming the surface to receive the painting. The ornaments on the gold ground are in relief.



development of its form, and still further carries out the constructive idea of the decorated surface. The colour of the ground of the rosace suggests the best form for uniting the square line above with the archivolt, and resisting the pressure above; the black line in the enrichment of the archivolt, seems to give distinctness to the pattern, and at the same time, by contrast to the white spaces with blue flowers, intensifies the surrounding colours; whilst the small hollow of repeated flowers on a blue ground, and the gold bead between this and the frieze of the arch, give a continuity of line, which tends to preserve the requisite breadth of effect. The principle of the radiations of the flowers from a parent stem may be seen in the gold ornament filling up the spandrils.

The curve of the arch itself is most beautiful, and



one of the few horse-shoe arches in the *Casa Real*, but we may see how the Moors of Granada refined upon the works of their predecessors. It is struck from two centres; and the

portion of curve which passes the horizontal line is only just sufficient to preserve the horse-shoe form without endangering the appearance of stability. The soffite of the arch is a beautiful example of lines running in the direction most calculated to increase the effect of the architectural features, and in its colouring is a sweet example of the influence of white in uniting and harmonising the three primary colours.

#### DIAPER OF ROOM NEXT ROMAN COURT.

This diaper is introduced from the *Hall of Ambassadors* of the *Casa Real*. The general lines of the diaper are



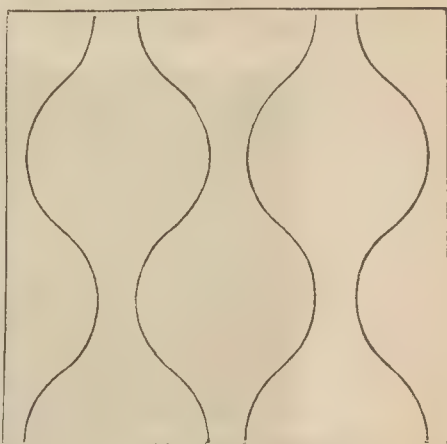
very agreeable and most skilfully contrasted. It may be studied with advantage as showing how perfectly the Moors arranged their general forms, and then filled in the ornament in such a way that it would be difficult to say which suggested the other. The blue and red grounds are beautifully interwoven, and the blue and white flowers most valuable to the general effect.



Diaper of  
Room next  
Roman  
Court.

#### DIAPER OF CENTRE ROOM, HALL OF JUSTICE.

In the *Casa Real* this diaper is found on the walls of the *Hall of the Ambassadors*. The surface of the diaper presents greater undulations than the generality of

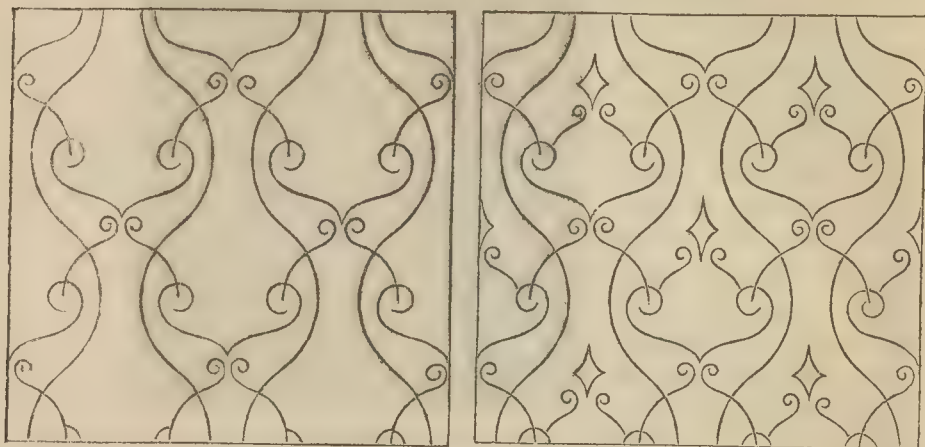


Moorish ornaments, evidently given to it on account of the minute character of the detail. The rigidity of the wavy line formed by the inscription is admirably corrected by the feathered flowers forming a lozenge across the circles. This line is again still further corrected by the

Diaper of  
Centre  
Room.



pattern formed by the repetition of the blue and white flowers, and the repose and harmony of the whole is



perfect. The diagram will show the value of each of these lines.

#### DIAPER, ROOM NEXT TRANSEPT.

The position this diaper occupies in the *Casa Real* may be seen in plate iv. in the Cast Room. It is a good example of continuity of line in the foliage; the leaves may every-



where be traced to their parent stem. The blue and white flowers forming the lozenge are of great value in marking the general form, and at the same time relieve it from the redness of tone which would otherwise have resulted from the blue and red grounds of the

ornaments occupying equal areas.

Pavement.

The pavement which we have here introduced is arranged from some ancient tiles which are still to be found in the Hall of Justice of the *Casa Real*, and



were most probably part of an ancient pavement. The inscription on the shield and round the circles of the intermediate tiles, is the well-known motto, *There is no conqueror but God*; from which circumstance it has been objected by persons conversant with the manners and customs of the Mohammedans, that it is most improbable that these tiles, on which the name of God is written, should have been trodden under foot; the Mohammedans of the present day being most careful to avoid treading on any piece of paper, for fear it should contain the name of God: but it must be borne in mind that the Moors of Spain were less strict in observing the religious injunctions of the Koran, as proved by the Fountain of Lions and their ancient paintings in the Hall of Justice. It is also difficult to imagine to what other purpose these tiles could have been applied.

As there is no other specimen of ancient flooring in the *Casa Real*, we preferred adopting this to attempting the invention of a pattern which should not have been open to this objection. The present pavement of the halls and of the *Casa Real* is either of white marble or brick, but in no case can this have been the original pavement, as it generally conceals the lower portion of the mosaic dados.

The pattern on the original tiles was impressed in the clay by moulds, and the colours run in in a liquid state between the lines, and our present pavement has been manufactured by Mr. Minton in a somewhat similar manner.

The mosaic dados are all by Mr. Minton, and occupy a similar position in the corridor of the *Hall of Justice* in the *Casa Real*.

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#### HALL OF THE ABENCERRAGES.

The *Sala de los Abencerrages*, or Hall of the Abencerrages of the *Casa Real*, derives its name from a Spanish legend, which pretends that in this hall Boabdil, the last king of Granada, invited the chiefs of the tribe of the Abencerrages, his rivals, to a banquet, and had them



taken out one by one after the feast through a small wicket,<sup>c</sup> to the fountain of the Court of the Lions, where they were beheaded. The local guides of the Alhambra still show, on the pavement of the Court of the Lions, the *crimson record* of this tragedy.

This act, which Boabdil<sup>d</sup> really performed, whether in this hall or not we need not discuss, was probably suggestive of the massacre of the Mamelukes at Cairo, and the Janissaries at Constantinople, in somewhat similar manner, though with different results. Egypt and Turkey have materially advanced in civilisation by the extinction of these turbulent powers. But poor Boabdil by it lost his throne. The Abencerrages, though his rivals, were the main supports of the kingdom; and after this act, he experienced nothing but misfortune, and was finally driven to surrender the city of Granada, the last home of the Moors, into the hands of Ferdinand and Isabella, on 2nd January, 1492.<sup>e</sup> This event is recorded on a marble tablet which was set up, and is now to be seen, just within the Gate of Justice.<sup>f</sup>

Our reproduction of this hall is of the full size of the original on plan, but diminished in height by omitting a band marked A on the diagram.

The Hall of the Abencerrages of the *Casa Real* appears to have undergone at different periods several restorations; many of the ornaments which now cover the walls have been recast from other parts of the building, and placed in this hall without regard to their original destination. There is a remarkable absence of inscriptions, in which the Hall of the Two Sisters is so abundant, and we should have much preferred the reproduction of this

<sup>c</sup> This wicket with the beautiful folding-doors (plate xxxii. in the Cast-room) still existed in 1837, when they were removed and partly destroyed by the then resident governor of the Alhambra.

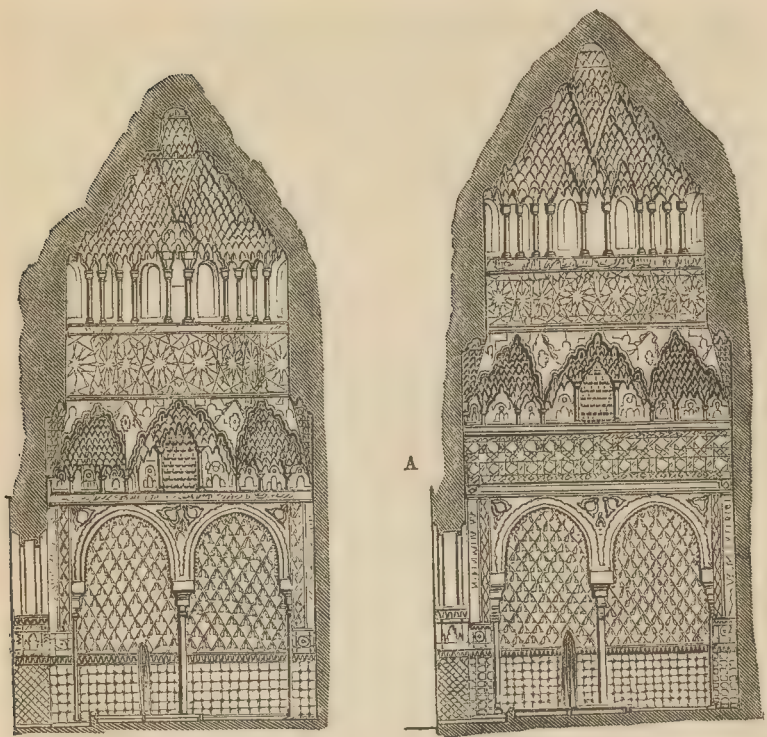
<sup>d</sup> Boabdil or Boabdilla, from Abú 'Abdillah Mohammed.

<sup>e</sup> See Appendix, page 118.

<sup>f</sup> The bas-relief A in the Cast-room represents Boabdil giving up the keys to Ferdinand and Isabella, which he is said by the historians to have accompanied with these words: *They are thine, O King! since Allah so decrees it; use thy success with clemency and moderation.*

These bas-reliefs form part of the high altar of the chapel of Ferdinand and Isabella in the Cathedral of Granada; c & d represent the baptism of the converted Moors.





Hall of the Abencerrages  
(Alhambra Court).

Hall of the Abencerrages  
(Casa Real).

latter hall had our space in any way permitted it. The arches of the divans, however, are in their original state, and reproduced by us in fac-simile. They are most beautiful in general form, as well as in their surface decoration. The exquisite manner in which the arch form gradually grows out of the shaft of the column is worthy of observation and study; it appears to be the happiest example of such a transition that can be found in any style, or of any period.

The stalactite roof which crowns this hall, and the pendentives which carry the square figure of the hall <sup>stalactite roof.</sup> below to the sixteen-sided figure above, are constructed on the same principle as the stalactite arches before described. In the *Casa Real* they were built up brick by brick, and simply strengthened by pieces of reed; and no part of the palace is in a more perfect state of preservation. Our first desire was to construct these roofs and pendentives in the same way, bit by bit; but, on



reflection, we thought that as the lesson it would teach could not be seen when completed, and could not be watched during its progress by the public, it was preferable to adopt a more economical and rapid process which modern invention has placed at our command. The invention of moulding in gelatine has been of essential service in aiding the rapid execution of the Alhambra Court; and, in no case, so signal as in the making of the stalactite arches and roofs. Instead of building them up on the spot, the various combinations have been made on a table with the single stalactite bricks, and the *combination* moulded and fixed up in its place in one large single block; where combinations are many times repeated, the saving in time has been very great.

It is difficult to conceive to what extent the Moors would have been led by their vivid imaginations had they been acquainted with gelatine moulds. They do not seem to have been acquainted with *piece moulding*, or the use of wax, or any elastic material, as there is no undercutting in any of their ornaments, and they could all be drawn out of a mould in a single piece. According to the Spanish historians, this mould was of wood, and, if this be correct, the simple labour of casting the various patterns from such an unyielding substance must have been very great.

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#### CAST ROOM.

On the left of the Hall of the Abencerrages we have devoted a small room to the exhibition of our authorities. On the wall to the left on entering are the original plaster casts taken from the *Casa Real* in 1837, and which have served as our guide.

On the wall, to the right, are examples of some of the ornaments which by repetition have served to form the Alhambra Court; and which we have placed here side by side with the originals, in order that it might be seen how far their spirit has been retained in our reproduction.

On the wall opposite the entrance are some of the



plates of the "*Plans, Elevations, and Sections, &c., of the Alhambra,*" representing those portions of the *Casa Real* the reproduction of which it was impossible to attempt.

An examination of these plates (with reference to the Plan of the *Casa Real*, on which is marked in red the portion represented by each) will, it is hoped, with the aid of our reproduction, enable the visitor to form some idea of the glories of a palace which appears to us to combine in its architecture every element required in a true style of art.

Every principle which we can gather from every other style of art is not only found here, but is also more universally obeyed.

By the inscriptions, it shares with Egyptian art the power of giving life and purpose to the monuments. However skilfully the Egyptians wove their hieroglyphics into ornament, the Moors went beyond them, not only in the poetry of their inscriptions, but in the material forms by which they were expressed.

The grace and refinement of Greek ornament is here surpassed. Possessing, equally with the Greeks, an appreciation of pure form, the Moors excelled them in variety and imagination.

In geometrical combinations they went far beyond the models handed down to them by the Romans, Byzantines, and Arabs.

As colourists they are without rivals either amongst those who went before or amongst those who came after them.

The eye, the intellect, and the affections are everywhere satisfied. No other style of art (except the Egyptian) has so well expressed the religion, habits, and modes of thought of the people to whose enjoyment it ministered.

Egypt and Granada are the extreme links of a chain. The true principles which the Valley of the Nile sent forth, like its fertilising waters in one continuous stream, though sometimes troubled, vivified every style of art they reached.

When, at Granada, Europe lost her *Nature's Gentlemen* by the expulsion of the Moors, these true principles, still in their purest state, suddenly sank into the earth, to reappear but in minor streams. These minor streams,



however, are even now not dry ; for wherever the Mohammedan races still exist, there do these true principles more or less survive ; unlike, in this, the branch which, leaving the main stream at Byzantium, flowed through the Gothic period, and which, pure only for a while, became more and more troubled till it finally disappeared—even as the fresh waters of the Nile are absorbed in the briny sea.



AN  
HISTORICAL NOTICE

OF THE

*Kings of Granada,*

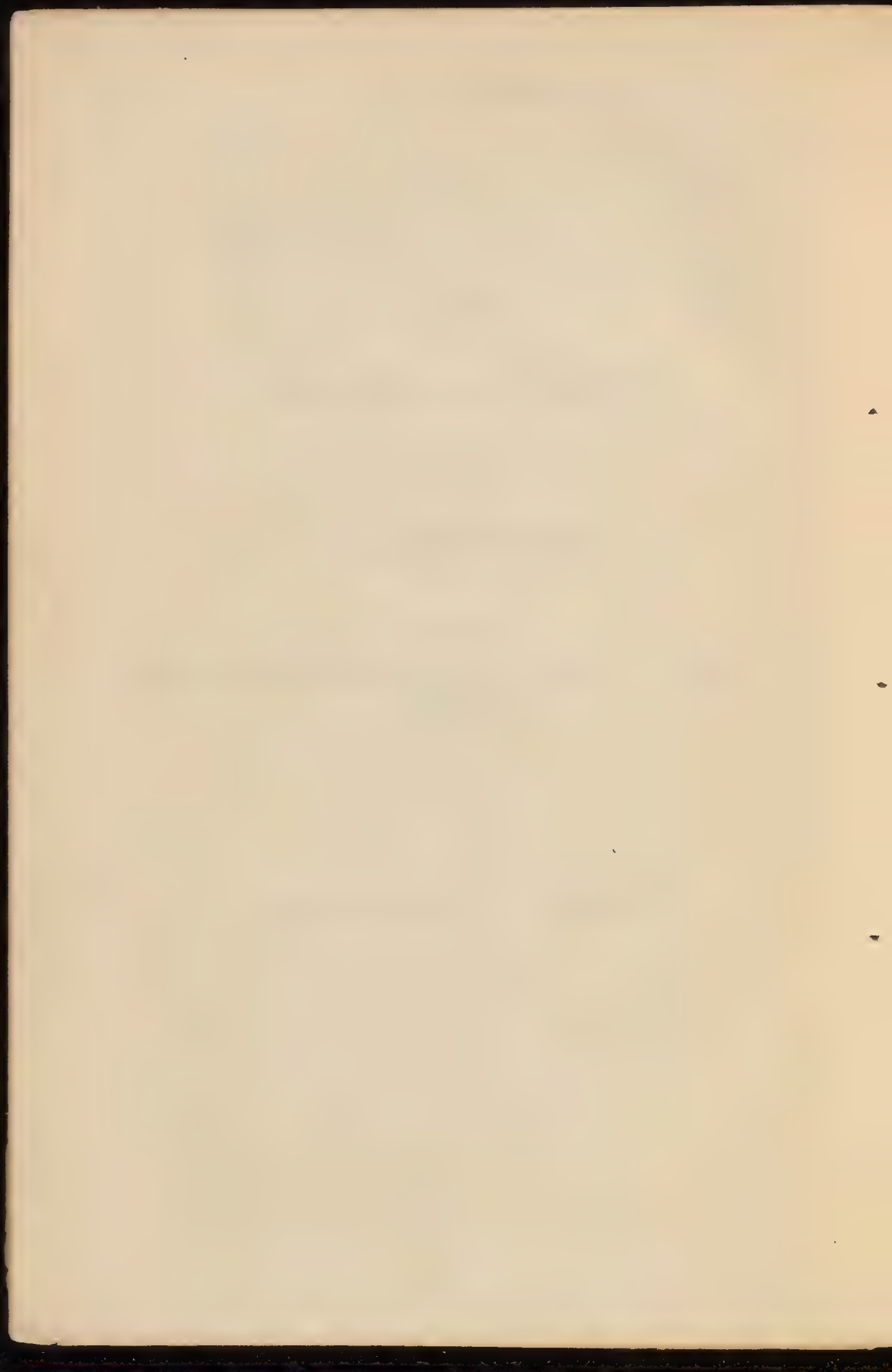
FROM

THE CONQUEST OF THAT CITY BY THE ARABS TO THE EXPULSION  
OF THE MOORS.

BY

PASQUAL DE GAYANGOS.







## APPENDIX.

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### HISTORICAL NOTICE OF THE KINGS OF GRANADA:<sup>a</sup>

FROM THE CONQUEST OF THAT CITY BY THE ARABS TO THE EXPULSION OF THE MOORS. BY PASQUAL DE GAYANGOS.

THE city of Granada, the last bulwark of the Mohammedan power in Spain, is situated at the extremity of an extensive and highly-cultivated plain, bounded to the north-east by the snow-clad mountains of the Sierra Nevada. It stands on four hills, rising to the height of upwards of three thousand feet above the level of the sea, and is intersected by a considerable stream, called by the Moors, Hadàroh (now Darro), which, after emptying its waters into the Xenil,<sup>b</sup> close to the outskirts, becomes eventually the amplest tributary to the Guadalquivir. To the north-west, and as far as the eye can reach, stretches the delightful Vega,<sup>c</sup> irrigated by numerous streams, descending from the surrounding heights, decked in perennial verdure, and where the vine, the orange, citron, and mulberry trees grow in the greatest possible luxuriance:—"A spot," says the Arabian historian of Granada, "far superior in extent and productiveness to the celebrated *ghauttah* or meadow of Damascus, and which can only be compared to a terrestrial paradise." Nothing, indeed, can equal the magic charms of this plain, which, though not cultivated to the extent, nor with the same ability which the Moors bestowed upon it, is still one of the most delightful spots which the traveller can behold. The effect is further heightened by clusters of farm-houses of dazzling whiteness, glistening among the verdant foliage, and by numberless

<sup>a</sup> Reprinted from the Plans, Elevations, and Sections, of the "Alhambra," &c. London, 1842.

<sup>b</sup> The word Xenil is a corruption of *Shinil* or *Shingil*, the Singilis of the ancients, and does not mean the River of St. Giles (el río de San Gil), as asserted by the Morisco, Miguel de Luna, in his pretended translation of Abulcacim. See lib. ii. cap. 4.

<sup>c</sup> From the Arabic *bek'ah*, which means "a place between two mountains, a valley, or cultivated plain."



“carmenes,”<sup>d</sup> or villas, which an Arabian poet has not unhappily compared to “so many oriental pearls set in a cup of emerald.” These advantages of the soil are enhanced by its salubrity, which was, and is still, proverbial<sup>e</sup> among the Moors of the opposite coast, who not unfrequently came over to Granada in search of health. The cool breezes of the Sierra Nevada refresh the atmosphere in the hottest days of summer; and spring constantly assumes the place of winter. No wonder, then, if the Moors left such a spot reluctantly; and if Granada should still form a favourite theme of popular song among a people, who still sigh and pray for the restoration of their empire!

The ancient history of Granada—like that of most great cities in the Peninsula—is involved in impenetrable obscurity. Some writers have ascribed its foundation to the Romans, long previous to the Christian æra; others have made it a Phœnician colony; whilst the Granadine antiquarian, Pedraza,<sup>f</sup> with the characteristic fondness of his countrymen to extol the origin of their native places, has not hesitated to say, that it was founded two thousand years before the birth of Christ, by a king named Espero, who called it Illiberia, after his wife’s name! Be this as it may, certain it is that, at the time of the invasion of Spain by the Arabs, there was, on the site now occupied by Granada—and, according to all probabilities, on the hill which rises immediately above “Campo del Principe”—a strong fortress, called *Karnáttah*, which, after the surrender to one of Tárik’s lieutenants, was given over to the Jews as a residence, whence it received the name of *Karnáttah Al-yahoud*, or “Granada, of the Jews.” It seems to have been, at first, a place of little or no importance, and subject to Elvira, the ancient Illiberis, which was the capital of the province. Some time after the conquest, Abú-l-khattár Husám Ibn Dhirár Al-kelbí, who governed Spain in the Khalif’s name, having received orders to divide equally among the Arabian and

<sup>d</sup> The word “carmen” comes from the Arabic *karm*, a vineyard, for which purpose the gardens in the Vega of Granada were originally laid out.

<sup>e</sup> اصح من هو غرناطة “More salubrious than the air of Granada,” is a proverb still used in Africa. Ibnu-l-khattáb, in his treatise on the plague, (Bib. Esc. No. 1780), says, that the waters of two springs, called ‘*Ayn ad-dama*,’ (the fountain of the tears,) and ‘*Al-fakar*,’ were considered medicinal for several diseases, and that patients from Morocco, and other parts of Western Africa, came over to Granada, to partake of their waters. ‘*Ayn ad-dama*,’ has been corrupted by the Spaniards into *Dinadamar*.

<sup>f</sup> *Antigüedad y excelencias de Granada*. Madrid, 1608. Fol. 27, verso.



African settlers the lands of the vanquished Goths, gave Elvira, and the surrounding territory, to the Arabs of Damascus, who, in remembrance of their native land, called it *Shām*, the ancient name of that capital among the Arabs. Granada is scarcely mentioned in the Arabian historians, until half a century after the conquest. We are enabled, however, to glean the following facts from their writings. We find that about the year 150 of the Hijra (A.D. 767), a governor of Elvira, named Ased Ibn 'Abdi-r-rahmán Ash-sheybaní, strengthened the fortifications of Granada,<sup>g</sup> and built there a castle. We next hear of Granada during the civil wars between the Arabian tribes, which had settled in the province of Elvira, and the *Muladún*,<sup>h</sup> or people of mixed blood, who contended for the empire. These latter, having gained possession of the capital, Elvira, made great slaughter among their enemies, and obliged them to take refuge in the neighbouring fortress of Granada, which they besieged. An Arabian writer<sup>i</sup> has preserved us two verses, composed on this occasion by a bard of the besieging tribes, and which were shot over the walls by means of an arrow. As they contain an allusion to a castle already called *Kal'at Al-hamrá* (the red castle), probably the same built by the above Governor of Elvira, we shall translate them here :—

“Deserted and roofless are the houses [of our enemies]; invaded by the autumnal rains, traversed by tempestuous winds.”

“Let them within the red castle hold their mischievous councils; perdition and woe surround them on every side.”<sup>k</sup>

Elvira, together with Granada, continued to be ruled by governors,

<sup>g</sup> Conde, *Historia de la dominacion*, &c. Vol. i. p. 191.

<sup>h</sup> *Muladún* is the plural of *mulad*, an Arabic word, meaning a man born of Christian parents, or whose origin is not pure; though a Mohammedan. The term was generally applied to people of Christian extraction—born of a renegado, and an Arab woman. These, it appears, were to be found in considerable number about the neighbourhood of Granada; and, indeed, all over Andalusia, whose Christian population preferred remaining in the cities occupied by the Moslems, to leading a precarious life in the mountains of Asturias, the cradle of Spanish liberty. The word *mulad* seems to be the origin of the Spanish “mulato,” as applied to a man of colour.

<sup>i</sup> Ibn Hayyán, in his history of Mohammedan Spain, entitled *Al-moktabisu fi tárikhi rejáli-l-andalusi*. Bodleian Library, Hunt., No. 464.

مَنَازِلُهُمْ مِنْهُمْ قَفَارٌ بَلَا قَعٍ تَجَارِي السَّفَا فِيهَا الرِّيحُ الزَّعَارُ<sup>k</sup>  
وَفِي الْقَلْعَةِ الْحَمْرَاءُ تَدْبِيرُ زَيْغُهُمْ وَمِنْهَا عَلَيْهِمْ تَسْتَدِيرُ الْمَوَاقِعُ

This event happened in the year 250 (A.D. 864-5). The Arabs were



appointed by the Khalifs of Cordova, until the beginning of the eleventh century, when by the overthrow of the dynasty of Umeyyah, their vast dominions, both in Africa and Spain, became the prey of ambitious chieftains. One of these, named Zawi Ibn Zeyri Ibn Menád, who belonged to the Berber tribe of Senhájah, having obtained possession of the province of Elvira, of which he had been governor under the Beni Umeyyah, founded an independent kingdom, which he transmitted to his posterity. This chief is said to have considerably strengthened Granada, whereat he occasionally fixed his residence. His nephew, Habús Ibn Mákesen, who succeeded him in 410 (A.D. 1019-20), not liking the situation of Elvira, or not deeming it sufficiently strong to stand a siege in those perilous times, when Spain was a prey to anarchy and civil war, removed his court to Granada, and induced the people of other provinces to settle therein, by giving them lands, and exempting them from the customary tribute. It was then that Elvira, which, according to Ar-rázi,<sup>1</sup> contained still in the ninth century many imposing remains of Roman or Phœnician domination, was entirely destroyed; its materials being used in the construction of the new city, as would appear from the fact of several inscriptions, with the reading "*Municipium Illiberitanum*," statues, shafts of columns, and other Roman remains, having been found within the precincts of the Moorish *Kassábah*.<sup>m</sup> According to Ibn Hayyán, an Arabian writer, who flourished about the middle of the eleventh century, and who visited the ruins of Elvira, not one of its magnificent buildings was then left standing, save a mosque, built under the reign, and by the command of Mohammed I., of Cordova.<sup>n</sup> Among the buildings, erected by Habús to strengthen or embellish his new capital was a *Kassábah*, or

commanded by Suwár Ibn Hamdún Al-kaysí; the besieging forces by a renegado, named Nábíl.

<sup>1</sup> *Historia del Moro Rasis, MS.*

<sup>m</sup> Pedraza, *Antig.* p. 35, et seq.; Echevarria, *Paseos por Granada*, edic. 1814, Vol. i. pp. 63, et passim; *Nuevos Paseos por Granada*, Vol. i., pp. 66, et seq.

<sup>n</sup> The same author has preserved us the following Cufic inscription, which he found on the wall of the *mihráb* or sanctuary:—"In the name of God, the omnipotent, the merciful! This mosque was erected at the command of the Amír Mohammed, son of 'Abdu-r-rahmán, (may God bestow on him his favours!) in expectation of the magnificent rewards awarded by Him, and for the greater comfort and convenience of his subjects [whilst at prayer]. And the building was completed in the month of Dhí-l-ka'dah, of the year 250 [December, A.D. 864], under the direction of 'Abdullah, his governor for the province of Elvira."



fortified inclosure, the ruins, as well as the name of which, are still preserved in the "Alcazaba."

Bádís, who succeeded his father Habús, in 429 (A.D. 1037-8), continued the works which he left unfinished, and erected, besides, another *Kassábah*, which was called *Jedídah*, or "the new," to distinguish it from that raised by his father. This extended down to the Darro, occupying all the intermediary space between the old *Kassábah* and the Darro. Bádís built also a palace for his own residence, the remains of which are still to be seen in the "Casa del Carbon."<sup>o</sup> After a long and prosperous reign, Bádís died in 465 (A.D. 1072-3), and was succeeded by his grandson, 'Abdullah Ibn Balkín, in whose time the Almoravides, commanded by Yúsuf Ibn Táshefín, crossed over to Spain at the solicitation of the Moslem rulers of that country, no longer able to cope with the victorious arms of Alfonso the Sixth, of Leon, who, after reducing the important city of Toledo, in 1085, was now fast advancing into the heart of the Mohammedan dominions. Though Yúsuf and his Berbers had come to Spain for no other purpose than that of assisting their brethren in religion against the common foe, they were so captivated by the climate, fertility, and the superior advantages of Spain, when compared to the sandy deserts whence they originated, that they decided upon fixing their abode therein. Accordingly, no sooner had Yúsuf humbled the pride of Alfonso at the battle of Zalákah (October, A.D. 1086), than he turned his arms against the Mohammedan princes, and deprived them one by one of their estates. 'Abdullah Ibn Balkín was one of the first victims of his perfidy; his capital was taken on Sunday, the 7th of Rejeb, A.H. 483 (A.D. 1090), and he himself led into captivity to Africa, where he ended his days at the castle of Aghmát.

As long as the Almoravides swayed over Spain, Granada—which in point of size and importance was inferior only to Cordova and Seville—was governed by Sheikhs, of the tribes of Masúfah and Lamtúnah, appointed by the Sultans of Africa. So great was the estimation in which Granada, with its towering ramparts, and its fertile soil, was held by those wild conquerors, that Ibn Ghániyyah, one of their chiefs, is said to have once exclaimed, addressing his followers,—“Spain is like a shield, the arm-hole of

<sup>o</sup> When Marmol wrote, this palace was called “La casa del gallo de viento” (the house of the weathercock), from a huge one representing, it is said, a man on horseback.



which is Granada ; let us but hold the straps tight, and the shield shall never drop from our arm." <sup>p</sup>

About the beginning of the twelfth century, however, another set of wild fanatics issued from the deserts beyond the Atlas, fell on the Almoravides, and snatched the empire of Africa out of their hands. Mohammed Ibn Túmarta,<sup>q</sup> a Berber of the tribe of Herghah, who claimed descent from Ali Ibn Abí Tálib,—the nephew and son-in-law of the Mohammedan prophet,—was their leader. Having made his ignorant countrymen believe that he was the Mahdí, announced in an ancient prophecy, he became the founder of a religious sect, called *Al muwáhedín*, or Unitarians—a word which has since been corrupted into "Almohades." The tribes of Masmúdah, Tinmelel, Ghazúláh, and others, having flocked under his standard, he attacked and defeated everywhere his enemies the Almoravides, and reduced the best provinces of their empire. 'Abdu-l-múmen Ibn 'Ali, who succeeded the pretended Mahdí in 524 (A.D. 1130), achieved the task commenced by him. He took Fez in 540 (A.D. 1146), Morocco in the ensuing year, and having sent an army to Spain, speedily subjected that country to his rule.

To relate the interminable civil wars to which the settlement of those tribes in the Peninsula gave rise, would lead us away from the principal object of this notice. Suffice it to say, that Granada, which, during the period of their domination, was governed by princes of the posterity of 'Abdu-l-múmen, was frequently detached from their empire either by rebellion or conquest. In the year 556 (A.D. 1161), Ibráhím Ibn Humushk, an enterprising Almoravide chieftain, profiting by the absence of the governor of Granada, Abú Sa'id, son of 'Abdu-l-múmen, who had crossed over to Africa to assist his father the Khalif in putting down a rebellion, approached that city secretly, and at night, and entered it by a gate, which his partizans within left open for him. The Almohades, who composed the garrison, fled to the *Kassábat Al-hamrá*,<sup>r</sup> which was immediately invested by the daring chieftain. Meanwhile, Abú Sa'id was hastening from

<sup>p</sup> Ibnu-l-khattáb, in the life of 'Abdullah Ibn Ghániyyah, governor of Spain, under the Almoravides.

<sup>q</sup> Some writers give this name differently, Tomrut or Tumart; but Ibn Khaldún, and most of the African historians, write it thus تومرت

<sup>r</sup> i. e. the *Kassábah*, or citadel built by Bádís, (see above, p. 95,) which, from the colour of the soil on which it stands, was denominated *the Red Kassábah*.



Africa to the assistance of the besieged. Having encamped at a spot in the Vega of Granada, called *Merju-r-rokkad* (the field of the sleepers), he attacked Ibn Humushk ; but he was defeated with great loss, and compelled to fall back upon Malaga—whilst his enemy returned triumphant to Granada, where he had all his prisoners beheaded, in sight of the besieged. The author,<sup>s</sup> from whom we borrow these details, says, that Ibn Humushk, who was now assisted by his son-in-law, Ibn Mardanish, King of Murcia and Valencia, took up a position on a hill,<sup>t</sup> close to the quarter of the city, afterwards called Albayzin, whence he threw every sort of projectile into the citadel, with a view to compel its valiant defenders to surrender. Again did the Almohades cross over to Spain, to the assistance of their brethren. This time they were victorious. The rebels were defeated with great slaughter, and Ibn Mardanish escaped with great difficulty to Jaen.

Granada continued to be governed by princes of the reigning dynasty at Morocco, who vied with each other in splendour and magnificence. One of them, especially, named Síd Abú Ibráhím Is'hák, who governed from 613 to 619 (A.D. 1216-22), is said to have embellished that city with many new buildings. Not only he erected, on the banks of the Xenil, a most splendid residence for himself, called *Kasru-s-síd* (the palace of the Lord), but he planted gardens, opened canals for irrigation, built colleges and mosques, and added considerably to the fortifications of the *Kassábah* or citadel.

But the empire of the Almohades, like that of most African dynasties, was not destined to be of long duration. Scarcely were sixty years elapsed since the elevation of 'Abdu-l-múmen, when their vast dominions were assailed—in the west, by the Bení Merín—in the east, by the Bení Abí Hafss. In Spain, too, numerous rebels resisted their authority, and proclaimed independence. A Jewish astrologer, they say, had predicted, to Ya'kúb Al-mansúr, the third Sultan of the Almohades, that a man born in Andalusia, and named *Mohammed Ibn Yúsuf*, would revolt against them and be the ruin of their empire : accordingly, that Sultan and his successors caused a most scrupulous search to be made throughout their Spanish dominions, when many an

<sup>s</sup> Ibn Sáhíbi-s-salát, in his history of the Almohades, a copy of which is preserved in the Bodleian Library, at Oxford, Marsh., No. 433.

<sup>t</sup> When Ibnu-l-khattáb wrote his history of Granada (about the middle of the fourteenth century), this hill was still called *Kud'yat Ibn Mardanish* (the hillock of Ibn Mardanish). Ibn Sáhíbi-s-salát, *loc. laud.*



individual, bearing that devoted name, was discovered, and fell by the hands of the executioner.

In the year 625 (A.D. 1228), a noble sheikh, descended from the ancient Kings of Saragossa,<sup>u</sup> *Mohammed Ibn Yúsuf*, Ibn Húd by name, believing himself to be the man designated in the prophecy, undertook to rescue his country from the feeble grasp of the Almohades, and to found a kingdom for himself. Having assembled a considerable number of followers, whom hatred to the Almohades attached to his cause, he raised the standard of revolt at Orihuela, in the province of Murcia, and pushed his incursions till within sight of that capital. In vain Síd Abú-l-'abbás, who commanded there, marched against him at the head of all his forces; he was defeated with great loss, and obliged to flee before the rebellious chieftain, who besieged him in his capital, and compelled him to surrender.

Master of Murcia, Ibn Húd assumed the title of *Amíru-l-moslemín* (commander of the Moslems), and sent an embassy to Al-mustanser, the reigning khalif at Baghdád, whom he proclaimed spiritual Lord of Mohammedan Spain. Having taken Xativa, Denia, and other towns held by the Almohades, he marched on to Malaga and Granada, both which cities he speedily reduced under his sway. At the latter place, messengers came to him from Baghdád, bringing the confirmation of his title and sovereignty, by the khalif, as well as the investiture of such other dominions as he could wrest from the Almohades. He now caused himself to be proclaimed under the name of *Al-mutawakkel* (he who relies on God), and prosecuted the war until he had made himself the master in succession of Seville, Cordova, Ceuta, and Algesiras.

Ibn Húd, however, was not the only chieftain, who, during these eventful times, raised the standard of revolt against the Almohades. Another rebel, named also *Mohammed Ibn Yúsuf*, but whom the Arabian writers generally designate under the surname of *Ibnu-l-ahmar*,<sup>x</sup> rose at Arjona, a town of the province

<sup>u</sup> He descended in a straight line from Abú Ja'far Ahmed Ibn Húd Al-jodhámí, surnamed *Almusta'in-billah*, who reigned in Saragossa, and the surrounding districts, from 478 to 503 of the Hijra (A.D. 1085-1109).

<sup>x</sup> *Ibnu-l-ahmar* means "the red man," and Mohammed was so called owing to his florid complexion, and his having red hair. Those authors who have asserted that the first king of Granada was so called because he belonged to a tribe called *Al-ahmar*, are greatly mistaken. No such tribe ever existed, and Mohammed Ibn Yúsuf descended in a direct line from Sa'd Ibn 'Obádah, one of the companions of the prophet, and chief of the tribe of Khasrej.



of Cordova in 629 (A.D. 1232). Though his career at first was not so prosperous, nor his conquests so rapid, as those of Ibn Húd, he contrived, nevertheless, to take possession of Jaen ; and, having subsequently declared war against that monarch, snatched from him a portion of his conquests, and took Granada, whereat he fixed his residence. The death of Ibn Húd, who was assassinated in 635 (A.D. 1238), at Almeria, by one of his lieutenants, rid Ibnu-l-ahmar of a dangerous rival, and he became eventually the only ruler of Mohammedan Spain.

But whilst the Moslems were thus contending for power, the Christians, profiting by their dissensions, were making successful inroads into their territory ; and the conquests of Jayme I. of Arragon, on one side, and those of Ferdinand III., of Castile, on the other, were narrowing more and more the limits of the Mohammedan empire. The former took Valencia in 1238, whilst the city of Cordova, no less sacred in the eyes of the Moslems for its magnificent mosque, than for having been the seat of the western khalifate, fell into the hands of the Castilian king. Unable to contend single-handed against these two formidable adversaries, Ibnu-l-ahmar solicited, though in vain, the help of his neighbours of Africa. The rulers of that country, after the overthrow of the Almohades, were too seriously occupied in consolidating their new conquests, to afford him any assistance ; one by one his provinces were wrested from him, and he could only retain possession of the remainder by becoming the vassal of Ferdinand, and promising to serve him with five hundred lances whenever required, as well as by attending the Cortes of the kingdom like other feudatories of the Castilian crown, and paying an annual tribute, amounting to about one half of his entire revenue. By becoming the vassal of Ferdinand, Ibnu-l-ahmar ensured peace to his dominions, which extended from Almeria to the Straits of Gibraltar ; but on the death of that monarch, who was succeeded by his son Alfonso the Learned, being desirous to assist the Moslems in their attempt to throw off the Christian yoke, or, what is more probable, with a view to extend the limits of his own empire, he took the field in person, and made an incursion into the Castilian territory. He was, however, defeated in 660 (A.D. 1262), near Alcalá la Real, and compelled to sue for peace, which he obtained only on conditions still harder than those imposed on him by Ferdinand. Again, in 665 (A.D. 1267), the troubles which broke out in Castile, owing to the pretensions of Alfonso over Suabia—to which he aspired in right of his mother,



Beatrice—afforded Ibnu-l-ahmar a favourable opportunity to renew the war. This time he was more successful : instead of entering, as before, the territory of his enemy, he now turned his arms against some of his revolted wális, who, with the assistance of Alfonso, had proclaimed themselves independent and reduced them to his obedience.

During the short intervals of peace thus afforded him, Ibnu-l-ahmar, who possessed many of the qualifications of a sovereign, devoted his unreserved attention to promote the prosperity and welfare of his subjects. By introducing order into the administration, and discipline into his army ; by causing justice to be done to every class ; by encouraging agriculture, trade, and the useful arts of life ; by regulating the imposition of taxes—the produce of which he generally expended in objects of public utility,—this able prince laid the foundations of a prosperity then unequalled in any other monarchy of Europe. These advantages being made public, thousands of Moslems left their native towns to settle in the dominions of Ibnu-l-ahmar.

On the taking of Valencia by Jayme, fifty thousand Moors quitted the plains of that kingdom, and flocked to the countries which still owned the sway of Islám. Three hundred thousand families<sup>y</sup> are said to have evacuated Seville, Xeres, and Cadiz, on the occupation of those cities by the Castilians, and to have settled in the dominions of Ibnu-l-ahmar ; who not only distributed lands among them, but exempted them from all tribute during a certain number of years. Through these frequent immigrations, the population of Granada, already very considerable, became so great that it could not longer hold within its precincts. Already, in 1227, and when Granada was still under the sway of Ibn Húd, the inhabitants of Baeza, a flourishing town in Andalusia, which King Ferdinand had reduced, were allowed to settle in the outskirts of the capital, and to build a suburb which received their name (Albayzin).<sup>z</sup> The people of Ubeda—another populous city which opened its gates to the Castilian monarch in 1235—flocked likewise under the protection of Ibnu-l-ahmar, who gave them the same spot for habitation. In order further to provide for the security of his new subjects, Ibnu-l-ahmar caused a strong fortress

<sup>y</sup> Mariana, *Historia General de España*, Lib. xiii., cap. 6. Rodrigo Caro, *Antigüedades de Sevilla*, p. 87.

<sup>z</sup> It was called *Rabadhu-l-báyisín*, “the suburb of the people of Baeza.” The word *rabadh* has been preserved in the Spanish *Arrabal*.



to be built within the new town, which he connected with his capital by means of a thick wall, flanked at intervals by strong square towers. He also erected fortresses in other parts of his dominions, and repaired the fortifications of Gibraltar, to guard against any invasion of his African neighbours. The ports along the coast of Granada and Almeria were opened to the enterprise of Genoese traders, and became soon the principal marts in the Mediterranean. These were not the only blessings which this provident monarch bestowed on his country: hospitals for the sick, and houses of entertainment for the poor; schools for the youth, and colleges where the sciences were taught; aqueducts for supplying the town with water, and canals for fertilizing the soil; mosques, baths, bazaars, and markets<sup>a</sup> were the result of his paternal solicitude towards his subjects; and Granada became, what Cordova had once been—the abode of learning, and the repository of art.

Among the numerous buildings erected by this monarch, there is every reason to believe that the royal palace of the Alhambra—the description of which forms the subject of the present work—was one. It is true that Marmol<sup>b</sup> and other Spanish historians attribute its erection to his son, Mohammed II.; but, as we have the testimony of Ibnu-l-khattib, who says, that, soon after his occupation of Granada, the Sultan Ibnu-l-ahmar undertook to build himself a palace within the citadel or fortress of the Alhambra; and that having completed some portion of the building, he fixed his residence in it; no doubt can be entertained as to his having been the first monarch of his dynasty who resided in that splendid edifice, although he might not have laid the foundation of it.<sup>c</sup> It has been said above, that, as early as the beginning of the ninth century, there was upon the hill to the left of the Darro, a fortress called *Kal'at Al-hamrá* (the red castle), the ruins of which still preserve the name of “Castillo de Torres Bermejas,” or the Castle of the

<sup>a</sup> One of these markets or covered bazaars, called *Alcazeria*, and destined for the sale of raw silk, is still standing.

<sup>b</sup> See *Rebellion de los Moriscos*. Malaga, 1600. Fol. 6, verso.

<sup>c</sup> The expression used by the historian *ابنتي قصرًا في القصبة الحمراء* “he constructed a palace in the *Kassabat Al-hamra*, and inhabited it,” would seem to favour the conjecture—as the word *ابنتي* was seldom used by African or Spanish Moslems, in the sense of laying the foundations of a building, to express which they made use of the word *اختط*



Red Towers. We know also from undoubted authority, that, when Bádís Ibn Habús transferred his court from Elvira to Granada, he surrounded the whole hill with a wall, and erected a *Kassábah*, or citadel, wherein he usually resided with his wazírs and officers ; and that in the course of time this citadel—which became also, in after time, the place of residence of the governors of Granada, whether Almoravides or Almohades—received the name of *Kassábat Al-hamrá*, either from the castle contiguous to it, and bearing a similar appellation, or, what is more probable, from the nature of the soil on which it was erected containing oxide of iron. Within this *Kassábah*, or fortified enclosure—which was so extensive and so thickly set with buildings as to deserve the name of *Medínah*, or city, which Ibnu-l-khattíḇ gives it<sup>d</sup>—Mohammed I. erected the palace, called *Kasru-l-hamrá* (the Palace of, or in, the Alhamrá) from the circumstance of its having been built within its precincts, not from the surname of the builder (Ibnu-l-ahmar), as most writers have erroneously asserted.<sup>e</sup>

As Ibnu-l-ahmar was going out of his capital to chastise the rebellious governors of Malaga, Guadix, and Comares, he fell from his horse, and was carried senseless to his palace, where he died on the night of the 29th of Jumáda the second, A.H. 671 (A.D. 1272), at the age of eighty lunar or Mohammedan years, and after a prosperous reign of forty-two years, counting from his living at Arjona. Such was the origin of the kingdom of Granada, which withstood, for a period of two centuries and a half, the hostile attacks of its Christian neighbours, and which fell only when the crowns of Castile and Arragon were united on the same head.

Mohammed II., surnamed Abú 'Abdillah, who succeeded his father on the throne of Granada, had at first to contend with his revolted wális. Having compelled them into submission, he turned his arms against the Christians, and, with the aid of his African neighbours, attempted to re-establish in Spain the rule of Islám. But though his ally, Abú Yúsuf Ibn 'Abdi-l-hakk, King of Fez and Morocco, defeated the Castilians near Ezija, and slew their general, Don Nuño de Lara, in 1275 ; though Mohammed himself gained a signal victory over the son of the King of Castile, the Infante Don Sancho, who died on the field of battle ; and though he reduced some important fortresses, he was unable to retain long his conquests. After some slight inroads, the King of

<sup>d</sup> See Ibnu-l-khattíḇ *apud* Casiri, Bib. ab. Hisp. Esc., Vol. ii., p. 249.

<sup>e</sup> Had such been the case, the palace would have been called *Kasr Al-hamrí* or *Ka'at Al-hamriyyah*.



Morocco, having retreated before the combined forces of Arragon and Castile, crossed over to his African dominions; and the King of Granada, deserted by his ally—to whom he had conditionally surrendered the ports of Tarifa and Algesiras—was obliged to sue for peace. This, however, was short in its duration. Alfonso, having been induced by Pope Nicolas to recommence hostilities with the Moslems, invested Algesiras in 1279, but he was compelled to raise the siege owing to the arrival of an African fleet before that port. To avenge the affront, Mohammed invaded and ravaged the country round Cordova. The war broke out again in 1296, when Sancho IV., now King of Leon and Castile, penetrated far into the Moslem territory, and reduced Quesada Alcaudete and other fortresses; but two years after, Mohammed, availing himself of the troubles consequent on the death of Sancho, recovered all his losses. He also gained possession of Algesiras, one of the keys of the strait, which the King of Morocco restored to him on the payment of a large sum of money.

Mohammed was not behind his father in cultivating the arts of peace. Being himself a passionate lover of literature, which he cultivated with success,<sup>f</sup> he surrounded himself with the learned of every country, and founded a college where the most abstruse sciences were publicly taught. He continued the building of the Alhambra, which his father had left unfinished; repaired the fortifications of the castle of Torres Bermejas; and erected other useful or ornamental works in other parts of his dominions. What part, however, of the former splendid edifice is to be assigned to this monarch, and which to his father and successors, the Mohammedan writers do not inform us; but Ibnu-l-khattib,<sup>g</sup> the royal historiographer of Granada, says that “he added considerably to the building, and lavished his treasures upon the several artists he employed to decorate its gilded saloons.”

Mohammed died on Sunday, the eighth of Sha'bán, A.H. 701 (April 24th, A.D. 1302), at the age of sixty-eight, having reigned thirty years one month and six days.

Mohammed III., surnamed also Abú 'Abdillah, his son and successor, is considered by the Mohammedan historians the ablest monarch of his race. Soon after his accession to the throne, he made an incursion into the province of Cordova, and took the

<sup>f</sup> Ibnu-l-khattib has preserved us extracts from some of his poems.

<sup>g</sup> Marina, *Historia General de España*, Lib. xiv., cap. iv., says that, in 1279 Don Sancho invaded the dominions of the king of Granada, whom he knew to be engaged, at the time, in the building of his palace.



castle of Al-mandhar. Abú-l-hajáj, the governor of Guadix, having revolted against him, in 1303, was brought a prisoner to Granada, and beheaded in his presence, in one of the rooms of the Alhambra. In 1306, he took Ceuta from the Africans ; but soon after, this conquest, together with the fortress of Gibraltar, fell into the hands of the Christians. Like his predecessors on the throne, Mohammed seems to have made some addition to the royal palace. He erected likewise a most magnificent mosque, which is thus described by the above-mentioned historian :—  
 “Among the commendable actions of this sovereign, one was the building a splendid mosque within the precincts of the Al-hamrá.<sup>h</sup> This he ornamented with mosaic work and exquisite tracery,<sup>i</sup> of the most beautiful and intricate patterns, intermixed with silver flowers and graceful arches, supported by innumerable pillars of the finest polished marble. Indeed, what with the solidity of the structure, which the sultan inspected in person, the elegance of the design, and the beauty of the proportions, I do not hesitate to say that the building has not its like in this country ; and I have frequently heard our best architects say, that they had never seen or heard of a building which can be compared to it. But what rendered the act still more meritorious was, that the expenses attending the erection of this magnificent mosque were entirely covered by the produce of an annual tribute which the Christians nearest to his frontiers paid him, to ensure safety from his sword. He moreover endowed it with the rents of a bagnio opposite.”<sup>k</sup>

As Mohammed was returning from one of his campaigns, he learned that his brother Nasr had entered into a conspiracy to dethrone him. He hastened therefore to his capital, and entered the Alhambra, where he fortified himself ; but the conspirators, having corrupted his guards, penetrated into the royal apartments, slew his wazír, and compelled him to resign the throne. Mohammed

<sup>h</sup> The original says *Mesjid Al-jámi*, whence the Spaniards have made their *Mesquita Aljama*, that is, a principal mosque, or one in which the service is read every Friday. This mosque and the buildings attached to it were, at the conquest, made over to the monks of the order of St. Francis. It was in very good preservation until the occupation of Granada by the French troops, when it was entirely destroyed.

<sup>i</sup> The word, which, for want of a more adequate expression, has been translated by “tracery,” is *tarkish*, which means any pattern of embroidery.

<sup>k</sup> The above is translated from Ibnu-l-khattáb's *Tarafu-l-asr fí táríkh dawlat Bení Nasr* (or, “The novelty of the age on the History of the Nasseríte dynasty”), a different work from his History of Granada, extracts from which are to be found in Casiri, *Bib. Arab. His. Esc.*, Vol. ii., p. 246, et seq.



obeyed, and after making, in the presence of several witnesses, a solemn act of renunciation, retired to the palace of Síd (Kasru-s-síd),<sup>1</sup> outside of Granada, whence he proceeded to Almuñecar. This event happened on the last day of Ramadhán, A.H. 708 (April 11th, A.D. 1309).

No sooner had Nasr, who took the surname of Abú-l-juyúsh (the father of the army), ascended the usurped throne, than the same mob which had raised him to power, now decreed his deposition. His cousin, Abu Sa'íd Faraj, governor of Malaga, having previously formed a considerable party in his favour, marched to Granada, which he invested, after defeating the royal troops commanded by Nasr in person. Abu Sa'íd was, however, unable to reduce the capital, and had to return to Malaga, where he caused his own son, Isma'il, to be immediately proclaimed by the army and the citizens. In the meanwhile, Nasr was suddenly seized by apoplexy and believed to be dead ; upon which, the deposed sultan, Mohammed III., quitted Almuñecar and repaired to Granada, at the solicitation of his friends. What was his astonishment on alighting at the gate of the Alhambra to find the servants of the palace rejoicing at his brother's unexpected restoration. Mohammed was immediately seized and conveyed to the presence of the incensed sovereign, who confined him in a dungeon : some time after, he was privately executed within the palace, and his body thrown into the pond in the Patio de la Alberca, in April, 1311. Nasr did not long enjoy the fruit of his usurpation. In the same year, Isma'il approached Granada, the gates of which were thrown open to him by the inhabitants. He then besieged the Alhambra, and compelled Nasr to resign the throne, and retire to Guadix. It does not appear that this king added to the building of the palace ; at least, Ibnu-l-khattib does not say so ; but Echevarria<sup>m</sup> has preserved an inscription which existed in his time over the gate of the house of the Kádhi, within the fortress of the Alhambra, by which it would appear that the above building was constructed by his orders. Nasr was fond of science, and very munificent to the learned. His chief wazír, Ibnu-l-arkam, was a consummate astronomer, and, under his tuition, the king, we are told, became one of the best mathematicians of his age.<sup>n</sup>

Isma'il Ibn Faraj (Abú-l-walid) showed great abilities, both as a

<sup>1</sup> The palace built by a prince of the Almohades. See page 97.

<sup>m</sup> *Paséos por Granada*, Vol. i., p. 333.

<sup>n</sup> Ibnu-l-khattib, *loco laudato*, informs us that he saw some astronomical tables, as well as mathematical instruments, constructed by this monarch.



warrior and as a statesman. Although, in 1316, he failed in an attempt to take Gibraltar, he gained, three years after, a most signal victory over the Christians commanded by Don Pedro, Infant of Castile, and his uncle John, both of whom remained on the field of battle. The spot near Granada where this memorable action was fought, is still called "La Sierra de los Infantes." In 1325, Isma'il took the cities of Martos and Baza, whilst the eastern limits of his empire were also considerably extended by his conquests in Murcia. But his successes over the Christians were counterbalanced by revolt and defection at home. His cousin Mohammed Ibn Isma'il having, on a public occasion, and in the presence of all the courtiers assembled in the great hall of the Alhambra, received an insult from his sovereign,<sup>o</sup> swore to revenge it; and as Isma'il was one day going, with his chief wazir, from his hareem to the audience-room, he was assailed by a band of conspirators commanded by Mohammed in person, and both king and minister fell by the poniard of the assassins, in Rejeb, A.H. 725 (July, A.D. 1325). Inscriptions<sup>p</sup> bearing the name of this sovereign still exist in the little mosque within the palace of the Alhambra, as well as in the palace of *Jennatu-l-'arif* (Generalife),<sup>q</sup> outside of Granada.

After the death of Isma'il, his son Mohammed IV., surnamed Abú 'Abdillah, was unanimously raised to the throne of Granada. The commencement of his reign was unprosperous: 'Othmán, the captain of his guards, revolted and proclaimed Mohammed Ibn Faraj. The Castilians, profiting by the civil wars which ensued, seized on Olvera, Pruna, Ayamonte, and other fortresses; and on the king going out to stop their progress, they defeated him, and dispersed his army. The rebel, 'Othmán, who belonged to the royal family of Fez, having obtained reinforcements from Africa, reduced Algesiras, Marbella, and Ronda. Towards the end of his reign, Mohammed was more fortunate. In 1329, he took from the Christians the important city of Baena, recovered Gibraltar in

<sup>o</sup> He was reprimanded for not showing sufficient courage in a skirmish with the Christians near Martos.

<sup>p</sup> One inscription, consisting of seven verses, is to be found in the collection of Castillo.

<sup>q</sup> That is *جنة العريف* "the garden of the architect," from the name of its former owner, who was an 'Arif (in Spanish, "Alarife"), or inspector of works. Upon one of his visits to it, Nasr was so pleased with the amenity of the spot, that he purchased it, and constructed a palace on the site.



1330, and succeeded at last in reducing the rebel 'Othmán to his obedience. As Mohammed was preparing to cross over to Africa, on a visit to Abú-l-hasan, King of Fez, he was assassinated at Gibraltar, in 1333.

Yusuf I. (Abú-l-hajáj) succeeded his brother in the kingdom of Granada. Soon after his accession to the throne, the Africans under Abú-l-hasan, King of Fez, made a last, but unsuccessful attempt again to plant the banners of Islám in the heart of the Peninsula. They were completely defeated on the banks of the river Salado, near Tarifa. The loss of Algesiras in 1343, and that of several other important fortresses in 1344, followed this signal victory, by which the limits of the kingdom of Granada were considerably reduced. But if Yusuf was unsuccessful in his wars, he was not so in cultivating the arts of peace and promoting the welfare of his subjects. To him the Alhambra owes all its splendour; he not only constructed the gates of "Justicia" and "Vino," leading into that magnificent palace, as appears from the inscriptions over their respective archways, but he must also have built or decorated many of the interior apartments, for his name occurs frequently in the "Hall of the Two Sisters," in that of the "Baños," in the "Court of the Fishpond," and in the "Hall of the Ambassadors."

So vast were his revenues, a considerable portion of which he expended on various buildings for the ornament of his capital, that, like his contemporary Alfonso the Learned, he was reputed to owe his riches to the transmutation of metals,<sup>r</sup> the source of the vast treasures lavished on the decoration of the Alhambra being otherwise incomprehensible to simple minds. Ibnu-l-khattíb says that "he caused all the rooms of his palace to be newly painted and gilded, and that the expense attending on it exceeded the bounds of calculation."<sup>s</sup> Yusuf built also a college, or *Madrasah*, in which the sciences were publicly taught to every class of his subjects, by the most eminent professors in Granada. This building, which is now the chapter-house, is ornamented with inscriptions in African characters, one of which states that it was completed in the year 750 (A.D. 1349), namely in the same year in which the two above-mentioned gates were erected. This good king reformed the administration, promulgated a new code of laws, established a vigilant police, encouraged agriculture and trade, and

<sup>r</sup> Zurita, *Annales de Arragon*, Lib. xx., cap. 42.

<sup>s</sup> The gold, adds the author, was procured from the interior of Africa, and beaten into thin sheets.



induced workmen and artists from other Mohammedan countries to settle in his dominions. Never was Granada so prosperous or so thickly populated<sup>t</sup> as under his reign, which was mostly spent at peace with his Christian neighbours. On the first day of the moon of Shawwál, A.H. 753 (November 9th, A.D. 1353), Yusuf was stabbed by a madman, while at prayers in the mosque.

Mohammed V., surnamed *Al-ghani-billah* (he who is contented with God), the eldest son of Yusuf, inherited his virtues and abilities. At peace with the Christians, he devoted all his attention to pursue the reforms introduced by his able father, and to promote by all his means the welfare of his subjects. Such works of public utility as Yusuf had left unfinished, he completed; and erected besides some new ones. Among the latter may be counted a lunatic asylum,<sup>u</sup> which, from the inscriptions still remaining on its walls, appears to have been begun in the moon of Moharram, A.H. 767 (September or October, A.D. 1365), and to have been completed about twenty months after, in Shawwál, A.H. 768 (June, A.D. 1367). Mohammed seems also to have added to the embellishments of the royal palace, for inscriptions in his praise may be found on the walls of the "Sala de los Embaxadores," as well as in the "Baños."

Rebellion, as usual, came to thwart the good wishes of this monarch: some discontented chieftains, whom the severity of his judgments had displeased, and in whose number was a certain Abú Sa'íd, turned their eyes towards his brother Isma'il, an unruly youth, who from the commencement of Mohammed's reign had been confined to the palace of Generalife. On the 28th day of the moon Ramadhán, A.H. 760 (August 11th, A.D. 1360), the conspirators, in number of about one hundred, scaled by night the walls of the Alhambra, and rushed into the royal apartments—a sword in one hand, and a torch in the other—putting to death every individual they met. But whilst they were occupied in plundering the palace, Mohammed, who was in his hareem, succeeded in mounting his horse, and gaining the open country by one of the back gates of the Alhambra. He reached before day-break the city of Guadix, the inhabitants of which received him with open arms, and swore to remain faithful to his cause.

Isma'il II. did not enjoy long the fruit of his usurpation. Scarcely had he occupied the throne one year, when he himself

<sup>t</sup> Mendoza, *Guerras de Granada*, Lib. i., estimates the population of Granada, under Yúsuf, at 70,000 fires, or 420,000 souls.

<sup>u</sup> In Echevarria's time it was used as a Mint. See *Paséos por Granada*.



fell a victim to the ambition of Abú Sa'id, who had been the principal instrument of his elevation, but who now besieged him in the Alhambra, took him prisoner in a sally, and had him put to death in July, 1360.

The usurper, Abú Sa'id, had soon to contend with Pedro the Cruel, King of Castile, who invaded his dominions; as well as with the dethroned monarch, Mohammed V., whose authority was still acknowledged in Ronda, and in the neighbouring districts. Unable to defend his kingdom against two such powerful adversaries, he resolved to do homage of his kingdom to the crown of Castile. Having accordingly obtained a safe conduct, he repaired to Seville and presented himself to Pedro. But either the riches and jewels which he had with him awoke the avarice of that prince, or, what is more probable, Pedro was in secret intelligence with Abú Sa'id's rival: the fact is, that in violation of the sacred rites of hospitality the unfortunate king was put to death in 1326, and his head was sent as a present to Mohammed, who regained possession of his throne without opposition. The remainder of Mohammed's reign was troubled only by one unimportant rebellion, which he speedily suppressed. In 1370, he took Algesiras from the Christians, and razed the fortifications. This victory is commemorated in a long inscription in verse over the mosaic in the "Patio de la Alberca." Mohammed V. died in 1391.

His son, Yusuf II., surnamed Abú 'Abdillah,<sup>x</sup> succeeded him. No sooner had he ascended the throne than he narrowly escaped falling a victim to a conspiracy formed by his younger son, Mohammed, who, by accusing his father of being the friend of the Christians, succeeded in raising a considerable party against him. The sedition having been quelled, Mohammed invaded the province of Murcia, but without much success. He was more fortunate in 1394, when the grand master of Alcantara, who had advanced to the gates of Granada, with a handful of men, was defeated and slain. Yusuf died in 1395, not without symptoms of poison.<sup>y</sup>

No sooner had Yusuf II. breathed his last, than the same son, who had conspired against him, seized on the sceptre, to the prejudice of his eldest brother, Yusuf, whom he confined to a dungeon in the castle of Salobreña.

Master of the throne, Mohammed VI. renewed the peace with

<sup>x</sup> By others, Abú-l-hajáj Al-mustghaní-billah.

<sup>y</sup> According to Conde, he was poisoned by means of a tunic, sent to him by Ahmed, the Sultan of Fez. See *Historia de la dominacion*, Vol. iii., p. 170.



the Christians, and even visited King Henry III., in Toledo ; but war having broken out, through the temerity of some border chiefs, the King of Granada took the field in person ; reduced the town of Ayamonte, in 1397 ; and, in the following year, defeated the Christians on the banks of the Guadiana. This success, however, was more than balanced by the recovery of that fortress by the enemy, and the loss of Zahara, which Fernando the Regent of Castile took, in 1407. Mohammed VI. died in 1410, just as he had signed an order for his brother's execution.

No sooner had the news of Mohammed's death reached Salobreña, than his brother Yusuf was released from his confinement, and placed on the throne. Yusuf III. governed his dominions with comparative tranquillity for a period of fourteen years, during which peace was only interrupted once, in 1416, when the Christians, under Fernando, took possession of Antequera. On this occasion, a new suburb, called "La Antequerucla," was added to Granada, and peopled by the inhabitants of that fortress, who would not live under the Castilian yoke.

On the death of Yusuf III., in 1424, his son Mohammed VII., surnamed Abú 'Abdillah, and *Al-ayasar*, or the left-handed,<sup>z</sup> succeeded him. His first care, after assuming the reins of government into his hands, was to conclude a peace with the Christians—a circumstance which, united to his haughty and overbearing temper, made him exceedingly unpopular with his subjects. Having, moreover, prohibited some favourite public amusements, he became so odious, that an insurrection broke out at Granada, his palace was invested and forced, and he had to escape to the court of Abú Fáris, Sultan of Tunis, in 1428.

On the flight of Mohammed, his cousin Mohammed VIII., surnamed As-saghír (the junior),<sup>a</sup> was immediately raised to the vacant throne. But the usurper having put to death some chiefs of the Bení Serráj (Abencerrages), five hundred individuals of that illustrious family quitted Granada and repaired to Murcia, where they besought the king of Castile to espouse the cause of the dethroned monarch. Having crossed the strait at the head of an army, furnished him by the Sultan of Tunis, the exiled king entered Granada without resistance, took possession of the fortress of the Albayzin, and besieged the usurper in the Alhambra, until he was given up by his own troops, and put to death in 1430. But Mohammed was destined to lose his throne a second time.

<sup>z</sup> "El izquierdo." See Marmol, *Historia de Africa*, Lib. ii., p. 221.

<sup>a</sup> He was so called to distinguish him from his competitor.



Yusuf Ibnu-l-ahmar, a prince of the blood, having made a secret alliance with John II., of Castile, defeated the troops of his rival in 1435, marched on Granada, and entered that city without opposition, whilst Mohammed fled to Malaga.

Yusuf IV. was immediately hailed king; but, after a short and turbulent reign of six months, he died in 1435, when Mohammed, for the third time, took possession of the throne. Not even then was the unfortunate monarch suffered to reign in peace; for, in September, 1445, his nephew, Mohammed Ibn Othmán, seized on the Alhambra, took him prisoner, and confined him to a dungeon, where he passed the remainder of his days.

Mohammed IX., (surnamed Al-ahnaf,<sup>b</sup> the bow-legged), had soon to contend with his own cousin, Mohammed<sup>c</sup> Ibn Isma'il, who aspired also to the throne. Having obtained the assistance of John II., of Castile, at whose court he was then residing, the rebellious prince seized on the fortress of Montefrio, where he maintained himself, notwithstanding all the efforts of the King of Granada to dislodge him.

During five years the Moorish kingdom was exposed to all the horrors of civil war, increased tenfold by the devastating irruptions of the Christians. At last, in December, 1453, the rebel prince, having obtained new reinforcements from the Castilian monarch, marched boldly on Granada, defeated the royal troops, and triumphantly entered that capital, and afterwards the Alhambra, which the king, his cousin, was fortunate enough to leave in disguise.

Mohammed X. was proclaimed without opposition. He reigned for upwards of twelve years in comparative tranquillity, and without the frequent revolts which had precipitated so many of his predecessors from the throne. But the existence of the Moorish kingdom of Granada was fast drawing to a close. Henry IV., who had succeeded his father John II., on the throne of Castile, often marched his army into the Vega, and encamped in sight of the capital. In 1460, the Castilians took Gibraltar and Archidona, and subdued all the intermediate country; the

<sup>b</sup> The word *ahnaf* might also mean "the lame." Mariana, Lib. xxii., cap. iii., says, "Se llamaba Mahomad el coxo porque renqueaba de una pierna."

<sup>c</sup> Mariana, Lib. xxii., cap. iii., and Marmol, *Historia de Africa*, Lib. ii., call this prince "Isma'il," not "Mohammed, the son of Isma'il," as stated by Conde, *Historia de la dominacion*, Vol. iii., p. 196, whose authority we have followed.



frequent incursions of the borderers, too, were daily narrowing the limits of the Moorish kingdom, now bounded by the mountains of Elvira, and the sea. A peace was at last concluded in 1463, on condition that the King of Granada should hold his kingdom as a fief of Castile, and pay an annual tribute of 12,000 gold ducats.

Mohammed X. died in 1466. His eldest son, Muley Abú-l-hasan 'Ali,<sup>d</sup> a promising youth, succeeded him, but the state of affairs grew every day worse. In 1470, his brother Abú 'Abdillah, who was governor of Malaga, revolted, and did homage for the districts of his government to the King of Castile.

About this time, also, the two powerful estates of Castile and Arragon became united through the marriage of Ferdinand and Isabella, and the doom of the kingdom of Granada was sealed. The taking of Zahara, by one of the generals of Abú-l-hasan, in 1481, was the signal for a war of reprisals. The city of Alhama, one of the bulwarks of the Moorish kingdom, was reduced in 1482, and the ensuing year several important fortresses opened their gates to the generals of Ferdinand. Meanwhile, the city of Granada was the scene of popular commotion and civil strife. The Sultan had two wives by whom he had male issue; one was named 'Ayeshah, and she was his cousin; the other was a Christian lady of the name of Zoraya,<sup>e</sup> of matchless beauty, to whom Abú-l-hasan was tenderly attached. 'Ayeshah, who nourished a mortal hatred against her rival, fearing lest her royal spouse should select his successor among the sons of Zoraya, to the prejudice of her own, secretly formed a party in their favour. The courtiers were, accordingly, divided into two hostile factions: that of the Theghris (Zegris<sup>f</sup>), who supported 'Ayeshah; and that

<sup>d</sup> The same prince whom the Spanish writers call *Alboacen*. His entire name was Abú-l-hasan 'Ali Ibn Sa'id An-nasserí Al-ghálebí Al-ahmarí.

<sup>e</sup> At least so she is called by the Spanish writers. The Arabian authors do not give her name, though all agree in representing her as the principal cause of the ruin of their empire. Zoraya might come from زهرية which means "morning star." Her Christian name was Doña Isabel de Solis. She was the daughter of a governor of Martos; and, on the taking of that fortress by the Moors, she was led a captive to Granada, and destined for the king's harem. See *Doña Isabel de Solis, Reyna de Granada*, an historical romance, by Don Francisco Martinez de la Rosa (Madrid, 1839, 8vo.), where this and other interesting particulars have been collected with great diligence and research.

<sup>f</sup> These are the Zegris, so celebrated in the Spanish ballads. They were originally from Saragossa, and other towns of Arragon; but on the taking of those places by Alfonso and Jayme, they retired to Granada, where they were known by the patronymic of *Thegruín* (the Theghrí), i. e. the people [who



of the Bení Serráj (Abencerrages), who naturally espoused the cause of Zoraya ; and the capital, the royal palace, and even the hareem, became the scene of those interminable feuds which hastened the ruin of the Mohammedan empire in Spain.

In June, 1482, Abú 'Abdillah Mohammed, and Abú-l-hajáj Yusuf, two of 'Ayesah's sons, fled from Granada, and retired to Guadix, where the former was immediately proclaimed king by the garrison and the inhabitants. Having subsequently marched to the capital, he gained possession of it, and dethroned his father, who took refuge in Malaga (July, 1482).

No sooner had Mohammed XI., or Boabdil,<sup>g</sup> as he is usually called by the Castilian writers, ascended the throne than, instigated by the Zegrís, he resolved upon taking full revenge for the outrage which he imagined he had received from the Abencerrages. Having, accordingly, summoned to his presence the chiefs of their principal families, on the plea that he was desirous to effect a reconciliation between them and their mortal enemies, the Zegrís—he caused them all to be beheaded in one of the courts of the Alhambra.<sup>h</sup> This unwarrantable act of cruelty deprived Granada of a great number of its stoutest defenders, and hastened the ruin of the Mohammedan power. Boabdil was deserted by every honest Moslem, except the revengeful faction in whose hands he had placed himself, and he was compelled to shut himself up in the Alhambra for protection. Having some time after made an incursion into the Christian territory, he was defeated, and taken prisoner near Lucena, by the Count of Cabra, in 1483. The news of this mishap having reached Malaga, the dethroned king, Abú-l-hasan, marched to Granada, and regained possession of his throne

came] from the *Thegr*, or *Thagher* ثغر, as the Arabian writers call Arragon.

(See Al-makkari, *Mohammedan Dynasties of Spain*, page 315, note 11.) As to the Bení Serráj, they were the descendants of one Abú Merwán Ibn Serráj, who was the wazír of Mohammed Ibn Jehwar, King of Cordova, about the middle of the eleventh century. On the occupation of that capital by the Christians (A.D. 1235), they repaired to Granada, where they increased so much, that about the middle of the fifteenth century they amounted to several hundreds.

<sup>g</sup> "Boabdil" is only a corruption of his cognomen Abú 'Abdillah, or *Boabdila*, as the Spaniards of the time pronounced that word. He was likewise surnamed As-saghír, or "the younger" (el rey chico), to distinguish him from his uncle and successor, Abú 'Abdillah Mohammed XII.

<sup>h</sup> A tradition current in Marmol's time, pointed the fountain in the Hall of the Abencerrages as the spot where the unhappy victims were immolated ; and the red veins in the marble flags are still believed by the vulgar to be the spots of their blood. *Rebellion de los Moriscos*, p. 14. *Paseos por Granada*, Vol. ii. p. 154. Echevarria, *Antigüedad y excelencias de Granada*, p. 16.



without opposition ; but having lost his sight through a paralytic stroke, and being besides old and infirm, he was persuaded to abdicate in favour of his brother, Abú 'Abdillah Mohammed, surnamed Az-zaghal,<sup>i</sup> or the valiant, who was governor of Malaga at the time.

Mohammed XII. ascended the throne without opposition. Though by no means unqualified for the station to which he was thus unexpectedly raised, he was, nevertheless, unable to arrest the progress of the Christian arms. By espousing the cause of his rival, Boabdil, whom he set at liberty, the wary Ferdinand rekindled the fire of civil discord, whilst he himself, at the head of considerable forces, entered the Moorish dominions. In this manner he reduced Setenil and Alora, and defeated the Moors in two partial engagements.<sup>k</sup> In 1485, he caused Ronda, Marbella, and other important towns, to be invested at the same time ; and having reduced Velez-Malaga (April 27th, 1487), he succeeded, by bribery and corruption, in having the dethroned monarch, who had now become his vassal, proclaimed a second time at Granada. Ferdinand then took Malaga (August 18th, 1487), and reduced one by one all the towns which still held for Az-zaghal, who was at last compelled to renounce all sovereignty, and to become his subject. Granada only remained ; against which the Catholic king now displayed all his energies. On his release from captivity, Boabdil had promised<sup>l</sup> to receive a Christian garrison into the Alhambra, or rather to surrender his capital to Ferdinand, who was to give him in return ample domains in Andalusia. But when called upon to fulfil his promise, the Moorish king refused, on the ground that the inhabitants of Granada, whose numbers were considerably swollen by immigrations from other towns reduced by the

<sup>i</sup> The word "zaghal" زغال—which would seem to be the origin of the Spanish *zagal*, meaning "a sprightly youth"—is not Arabic, or at least it is not to be found in dictionaries under that form. It is, in all probability, a word belonging to some of the dialects spoken by the African tribes residing then in Granada.

<sup>k</sup> Those who wish for further information on the events that are here rapidly sketched, may consult the works of Pulgar, Bernaldez, Valera, Carvajal, and the other chroniclers of the age, as well as Washington Irving's "Conquest of Granada." Mr. Prescott's more recent "History of the Reign of Ferdinand and Isabella of Spain," a work which, with the common assent of the critics of this country, is one of the most brilliant historical productions of our times, will also furnish new and interesting details upon the last struggle between the cross and the crescent.

<sup>l</sup> The historians of his nation maintain that he never made any such promise ; but it is probable, that, in order to obtain his liberty, he should sign any conditions imposed upon him, although he never intended to have them executed.



Christians, would not consent to it, but resolutely insisted on its defence. The war was resumed with increased vigour on both sides. In the month of April, 1491, Ferdinand, accompanied by his consort, Isabella, laid siege to Granada, with the firm determination not to raise his camp until its final surrender. In order to guard against the rigour of the approaching winter, he caused a town to be built in front of Granada; and in the short period of three months, Santa Fé reared its proud battlements against the Moorish capital. The space between Santa Fé and Granada became the scene of fearful struggles, and after a siege of nearly a year, the standard of the cross waved triumphant over the towers of the Alhambra. Thus ended the Moorish kingdom of Granada, which had withstood for a period of nearly three centuries the attacks of its Castilian foes.

“On the morning of the 2nd January, 1492,” says the eloquent author<sup>m</sup> of ‘Ferdinand and Isabella,’ “the whole Christian camp exhibited a scene of the most animating bustle. The grand cardinal Mendoza was sent forward at the head of a large detachment, comprehending his household troops, and the veteran infantry, grown grey in the Moorish wars, to occupy the Alhambra preparatory to the entrance of the sovereigns. Ferdinand stationed himself at some distance in the rear, near an Arabian mosque, since consecrated as the hermitage of St. Sebastian. He was surrounded by his courtiers, with their stately retinues glittering in gorgeous panoply, and proudly displaying the armorial bearings of their ancient houses. The queen halted still farther in the rear, at the village of Armilla.”

“As the column, under the grand cardinal, advanced up the hill of the Martyrs, he was met by the Moorish prince, Abú 'Abdillah, attended by fifty cavaliers, who, descending the hill, rode up to the position occupied by Ferdinand, on the banks of the Xenil. As the Moor approached the Spanish king, he would have thrown himself from his horse, and saluted his hand in token of homage; but Ferdinand hastily prevented him, embracing him with every mark of sympathy and regard. Abú 'Abdillah then delivered up the keys of the Alhambra to his conqueror, saying, ‘They are thine, O King! since Allah so decrees it; use thy success with clemency and moderation.’”<sup>n</sup>

<sup>m</sup> Vol. ii., chap. xv.

<sup>n</sup> Such is the account which Mr. Prescott gives of this grand and affecting ceremony, on the authority of Salazar de Mendoza, Peter Martyr, and other historians of the time. There exists, however, considerable discrepancy in the



After spending a few days in Granada, Ferdinand returned to his Castilian dominions, having previously intrusted the custody of the Alhambra to Don Íñigo Lopez de Mendoza, Count of Tendilla, one of his most experienced captains. The fact is recorded in a Gothic inscription, formerly placed over a cistern, dug at the command of that governor, but now on a wall, at the entrance of the fortress, just within the "Gate of Justice."

The following is a translation :—

"The most high, most Catholic, and most powerful lords, Don Fernando, and Doña Isabel, our King and Queen, conquered by force of arms this kingdom and city of Granada, which, after their highnesses had besieged it in person for a considerable time, was surrendered to them by the Moorish king, Muley Hasen, together with its Alhambra, and other fortresses, on the second day of January, one thousand four hundred and ninety-two. On the same day their highnesses appointed, as governor and captain-general of the same, Don Íñigo Lopez de Mendoza, Count of Tendilla, their vassal, who, on their departure, was left in the aforesaid Alhambra, with 500 horse, and 1000 foot; and the Moors were ordered to remain in their houses and villages as they were before. This aforesaid Count, by the command of their highnesses, caused this cistern to be made."

By one of the articles of the capitulation, preceding the surrender of Granada, the Moorish population of that capital were to retain possession of their mosques, and to be allowed the free exercise of their religion, with all its peculiar rites and ceremonies: they were, in no instance, to be compelled to forsake the faith of their fathers, and to embrace the Christian religion; and they were, moreover, to be judged by their own laws; yet these conditions

statements of those writers, when compared with those of the Moorish authors themselves, who pretend that their king, Abú 'Abdillah, was compelled to dismount, and kiss the hand of Ferdinand, who addressed him in very harsh terms. In a work written in Spanish, but with the Arabic letters, by a Morisco of Granada, about the year 1498, which is preserved in the Escorial Library, a full and detailed account is given of the taking of that capital by Ferdinand, which, strange to say, is often at variance with the narrative of the Spanish chroniclers. Much useful and interesting information may likewise be derived from the account of a French adventurer, who was present at the siege, which was printed at Paris in the same year, under the following title :—"La très célèbre, digne de mémoire, et victorieuse prise de la ville de Grenade. Escript à Grenade le dixième jour de Janvier de mil cccxcii." Paris, 1492. 12mo.



were soon disregarded and infringed. The conversion of the Moriscos had been intrusted by Ferdinand to Fray Fernando de Talavera, a prelate of consummate talent and benevolent disposition, who, from the bishopric of Avila, had been raised to the archiepiscopal see of Granada. His virtues, his charity, his exemplary purity of life, and, above all, the wise and benevolent measures adopted by this good prelate in furtherance of the object committed to his care, acquired him great authority among the Moors, some of whom listened to his words, and were added to the Church ; but the progress of proselytism was too slow for the Christian zeal of the Catholic sovereigns, and it was accordingly decided to send Cardinal Ximenez to Granada, to hasten the meritorious work of conversion. What the mild policy and conciliating measures of Talavera had failed to accomplish, the rigid and unbending temper of the fiery cardinal was not calculated to achieve ; for, although we are told that no less than four thousand infidels presented themselves one day for baptism, and that, unable to administer the sacrament to each individually, the cardinal christened them *en masse*, by aspersion, their conversion could not be very sincere, when they rose soon after in the Alpuxarras, and massacred all the Christians on whom they could lay hands.

After several insurrections, the most formidable of which lasted for upwards of two years, and was only put down by the talent and abilities of Don John of Austria, in 1570, the Moriscos were again subjected to a compulsory baptism, and handed over to the iron arm of the Inquisition, by whom they were mercilessly consigned to the flames on the least proof of their relapse.

The few relics of that miserable and proscribed race which escaped the sword or the faggot, were ultimately expelled from the Peninsula during the reign of Philip III., and under the administration of the Duke of Lerma—a measure which, by depriving Spain of a numerous and industrious population, inflicted a death-blow on her agriculture and commerce.

PASQUAL DE GAYANGOS.



## THE FLIGHT FROM GRANADA.

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[THE following ballad describes the final departure of the weak and unfortunate Boabdil from Granada. In point of fact, the Moorish King came out and received Ferdinand and Isabella in great form and pomp, at the gates of his lost city, presenting them with the keys on a cushion, and in abject terms entreating their protection for his person.

The valley of Purchena, in Murcia, was assigned to him for his place of residence, and a handsome revenue provided for the maintenance of him and his family; but, after a little while, 'not having resolution' (as Mariana expresses it) 'to endure a private life in the country where he had so long reigned a King,' he went over to Barbary.

The entrance of Ferdinand and Isabella into Granada took place on Friday, the 6th of January, 1492.]

THERE was crying in Granada when the sun was going down;  
Some calling on the Trinity—some calling on Mahoun.  
Here passed away the Koran—there in the Cross was borne—  
And here was heard the Christian bell—and there the Moorish horn;

*Te Deum Laudamus!* was up the Alcala sung:  
Down from the Alhambra's minarets were all the crescents flung;  
The arms thereon of Arragon they with Castile's display;  
One King comes in in triumph—one weeping goes away.

Thus cried the weeper, while his hands his old white beard did tear,  
'Farewell, farewell, Granada! thou city without peer!  
Woe, woe, thou pride of Heathendom! seven hundred years and more  
Have gone since first the Faithful thy royal sceptre bore!

'Thou wert the happy mother of an high renowned race;  
Within thee dwelt a haughty line that now go from their place;  
Within thee fearless knights did dwell, who fought with mickle glee—  
The enemies of proud Castile—the bane of Christentie!



'The mother of fair dames wert thou, of truth and beauty rare,  
Into whose arms did courteous knights for solace sweet repair;  
For whose dear sakes the gallants of Afric made display  
Of might in joust and battle on many a bloody day.

'Here, gallants held it little thing for ladies' sake to die,  
Or for the Prophet's honour, and pride of Soldanry;  
For here did valour flourish, and deeds of warlike might  
Ennobled lordly palaces in which was our delight.

'The gardens of thy Vega, its fields and blooming bowers—  
Woe, woe! I see their beauty gone and scattered all their flowers!  
No reverence can he claim—the King that such a land hath lost—  
On charger never can he ride, nor be heard among the host;  
But in some dark and dismal place, where none his face may see,  
There, weeping and lamenting, alone that King should be.'—

Thus spake Granada's King as he was riding to the sea,  
About to cross Gibraltar's Strait away to Barbary:  
Thus he in heaviness of soul unto his Queen did cry—  
(He had stopped and ta'en her in his arms, for together they did fly).

'Unhappy King! whose craven soul can brook' (she 'gan reply)  
'To leave behind Granada—who has not heart to die!—  
Now for the love I bore thy youth, thee gladly could I slay—  
For what is life to leave when such a crown is cast away?''\*

\* Lockhart's Spanish Ballads, 4th edition. Murray, London, 1853.

THE END.



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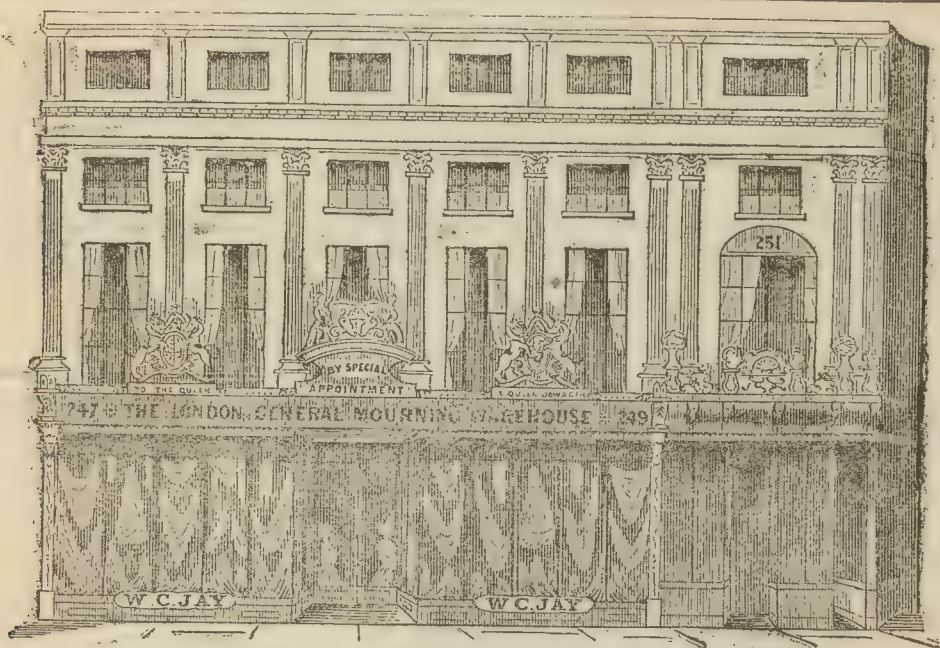
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
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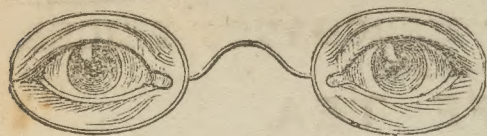
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